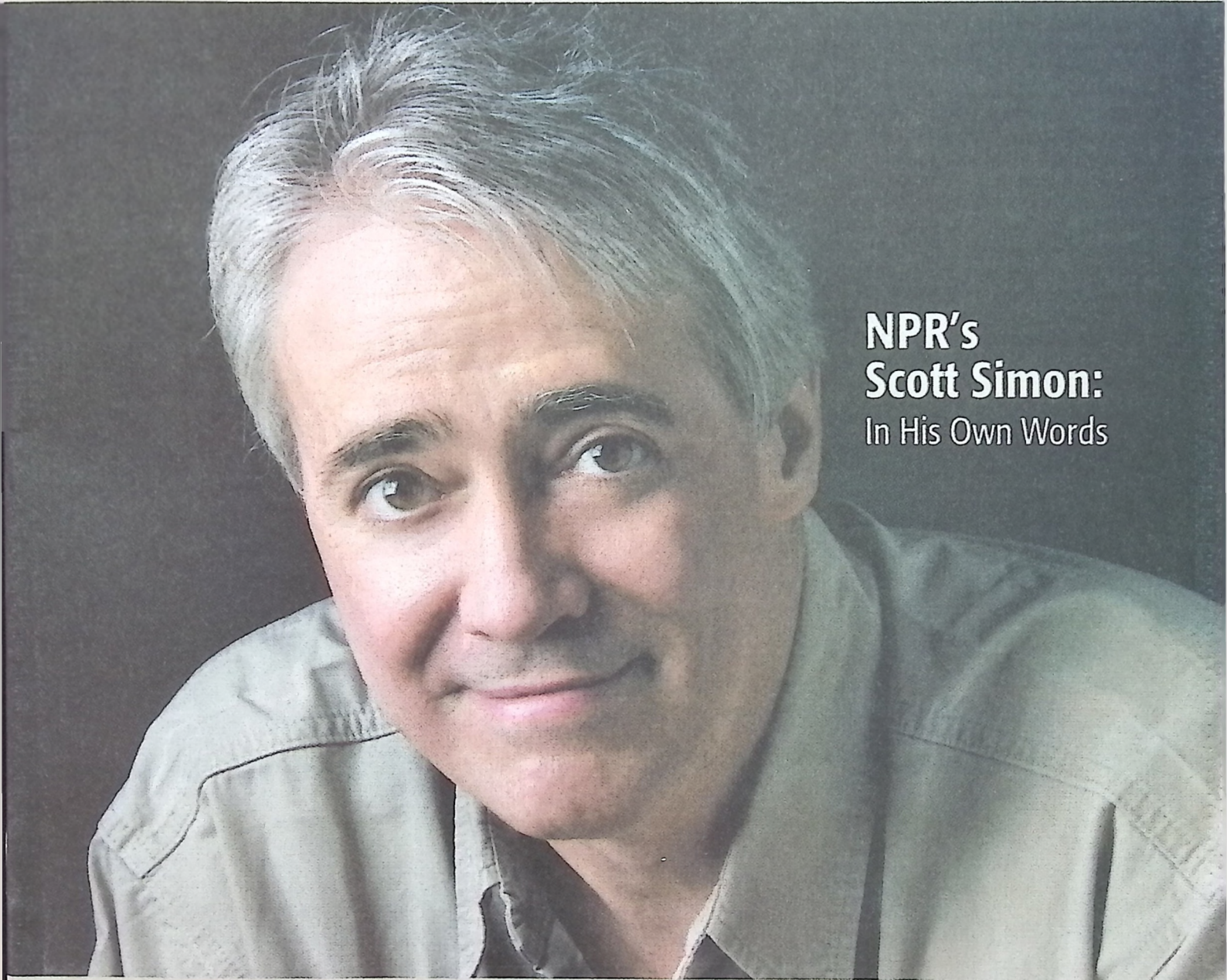
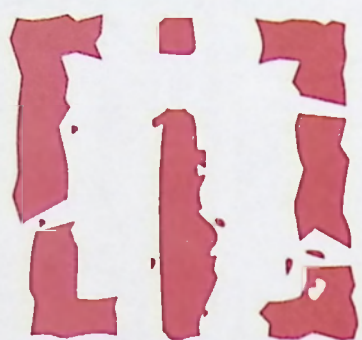


JEFFERSON MONTHLY

A close-up portrait of Scott Simon, a man with grey hair, looking directly at the camera with a slight smile. He is wearing a light-colored button-down shirt.

**NPR's
Scott Simon:**
In His Own Words



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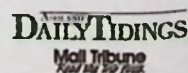
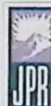
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Klamath Falls hosts the *Winter Wings Festival*, President's Day Weekend, February 16th–19th.

PHOTO BY DAVID REEF/DAVIDSON.COM



New Dimensions presents a discussion with Michael Lerner February 12th. See listings for details, page 23.

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ON THE COVER

Scott Simon, Host of NPR's *Weekend Edition Saturday*.

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JEFFERSON MONTHLY

FEBRUARY 2006

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FEATURE

8 NPR's Scott Simon: In His Own Words

Since August 2005, we have put the *Jefferson Monthly* column *On the Scene* a bit behind the scenes! Instead, we have chosen to run *On Principle*, a series of transcripts taken from a radio series with the same name that has local roots and holds national significance. *On the Scene* will be back in April of 2006, bringing readers, as always, a new perspective of the personalities and nuts and bolts behind the programs aired on Jefferson Public Radio's three distinct services. For those readers who simply cannot wait until April for a glimpse into the *behind the scene* world of public radio broadcasting, we have a little something for you in store this month: an in depth look into the world of writer, correspondent and NPR program host Scott Simon.

In May of 2005, Simon, the charismatic and beloved host of NPR's *Weekend Edition Saturday*, published his third book, *Pretty Birds*, a depiction of female teenaged snipers in Sarajevo. In this reflective interview, Simon has a great deal to say about how he was inspired to write *Pretty Birds*, his first attempt at fiction. Also, he reveals a great deal about how his experience as a journalist covering the conflict in Bosnia shaped his worldview. Whether on-air or on paper, Simon's wit shines through as he never fails to makes listeners and readers alike smile... and think.



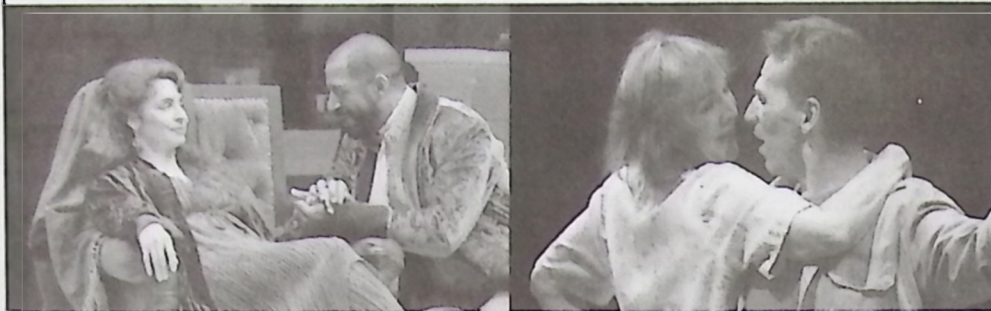
On February 19th, The Dirty Dozen Brass Band & the Dixie Hummingbird perform "Just a Closer Walk with Thee: The Sacred Sounds of New Orleans & Southern Gospel" at the Ross Ragland Theatre in Klamath Falls (see *Artscene*, p. 28 for details).

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Armando Durán.
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TUNED IN

Ronald Kramer

The Ashland Fiber Network

On December 20 the JPR Foundation presented a letter to the Ashland City Council in which the Foundation expressed its willingness to explore assuming operational responsibility for the Ashland Fiber Network (AFN). AFN is a high speed cable television and data communications/Internet system installed by the City of Ashland in 1998-2000. AFN's cable TV service offers an alternative to the cable TV service offered by Charter Cablevision and AFN's data side offers Internet service through partnership with seven local Internet Service Providers (ISPs) like our own JEFFNET.

I should note that JEFFNET is southern Oregon's oldest, and only non-profit, ISP dating back to 1995 when we purchased a fledgling and failing non-profit organization, called SOFIE (Southern Oregon Freedom of Information Exchange) which was attempting to set up a dial-up ISP in Medford. It was our view at the time that the Internet would eventually begin converging with our traditional radio endeavors and we wanted to "get in on the ground floor" in order to best protect and enhance our future radio endeavors and public service mission.

In 1998, when Ashland was contemplating AFN's installation, I publicly questioned the wisdom of the City's investment citing both fiscal and operational concerns. Subsequently, I was asked to serve on the Steering Committee (when asked, I told Mike Freeman, Ashland's City Manager, that I would probably be the Committee's resident skeptic and was told "That's what we want!") which reviewed the proposal and forwarded recommendations to the City Council. Along with other Steering Committee members I routinely questioned

financial projections and other assumptions. After many months work, I believed that we had collectively helped whittle AFN's projected financial losses by about \$9 million dollars from City's original projections. While I ultimately voted for the Committee's final report (which forecast an accumulated modest operating profit by the end of ten years), I privately still believed

“

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FOR, AFN.

the system would then be in the hole by over \$1 million based upon the way it would be required to operate. However, no one could articulate that with certainty and I believed that the Committee had successfully imposed a modicum of reason upon the process. AFN was built and began serving Ashland citizens in 2000 and JEFFNET has been a participating ISP since its inception.

AFN has successively drawn a fair amount of

press and posted a fair amount of red ink. The City reports AFN is approximately \$15.5 million in debt (about a third of which is due to operating losses) and has not reached an operating "break even" point. After an abortive effort to impose a special Electric Users tax on all Ashland residents (fewer than half of whom use AFN's services) to help pay off AFN's debts, the City invited proposals to purchase, or assume operational responsibility for, AFN.

On November 29 the Ashland City Council held a Study Session to receive a report on what to do with AFN from a special AFN Options Committee which the City had appointed. As I sat and listened to the discussion at that Study Session it seemed plausible to me that the City might, out of desperation, permit AFN to be taken over by a major, distant utility – a prospect which troubled me.

My original objections to the City's entry into AFN were based on practical considerations. I believed the City didn't possess the knowledge or skillset to effectively operate a dynamic and constantly evolving telecommunications division and that the financial consequences of such an effort would, therefore, prove enormously burdensome. As an original issue, I believe it is useful for communication enterprises to grow and maintain strong local roots.

From my original service on the Steering Committee, and subsequent following of AFN's experiences, I also have thought that I understood what elements of AFN needed to be "fixed" in order for it to succeed.

So, listening to the Study Session discussion on November 29, I came to the question "If we believe we know how to fix this, and think it is within our capability to do so, perhaps we should step forward to help."

A couple of points...

- I am confident that our operating AFN would present no financial risk to the integrity and strength of our core enterprise, Jefferson Public Radio.
- I believe that we have the capacity to dramatically improve AFN's fiscal and operational health and to do so in a way that brings public benefit to the community.
- Just as we originally perceived the likelihood that radio and the Internet would become intertwined, and our creation of JEFFNET would help strengthen radio, we continue to see the same future potential in AFN for continuing to strengthen our public radio mission. This is the beginning of a conversation.

The City of Ashland would have to decide this is a role it would like us to play. Assuming we get to that point, we would need to negotiate an agreement satisfactory to both the City and to the JPR Foundation. What we have expressed, to date, is our willingness to continue exploring this matter with the City to determine whether our assumption of operational responsibility for AFN is mutually deemed feasible and desirable.

Stay tuned as we all watch AFN's next chapter unfold.



Ronald Kramer, Executive Director

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JEFFERSON ALMANAC

Susan Landfield

An Applied Map of the World

As an instructor in International Relations at Webster University in Thailand, I infuse my courses with a healthy component of empirical examples from the international system. Theory that is unable to inform practice is of little interest to me in my professional or personal life.

My own personal "theoretical model" of the world, my worldview, embraces truth, justice, equality and fraternity as key organizing principles for facilitating a world of peace, stability and positive growth. Towards this end, my standard of personal responsibility demands I confront obstacles to these principles. Actualizing this worldview entails a lot of work, but I've always accepted that reality, not giving much thought as to why. No free lunch; all life is difficult; no pain, no gain. Choose your mantra, the outcome is the same. Vigilance and hard work are requisite in this life! It's taken me until age 53 to understand why the vigilance and hard work are relentless: because too many people with the rational capacity and functional ability to follow their own moral standards are not putting theory into practice.

As a disciple of international relations, I'm not sure how I missed this fact of human nature for so long. Wars, genocides, human rights violations, brutal repressions of minority populations—these things don't just spring out of nowhere! No, they're helped along by good people who keep their eyes closed and their mouths shut. The few souls who do stand up to tyranny do so at high personal risk, yet the role models are there—Mahatma Gandhi, Nelson Mandela, Martin Luther King. The list is long.

When the threat challenges the mission by which the organization defines itself, good people must stand up and fight that threat, right?

Not necessarily.

Recently, my university faced a challenge to its integrity. A student with a clear pattern of racist, misogynist and sociopathic behavior threatened the academic envi-

ronment of open inquiry. This student joined my class, and by the second meeting, his behavior posed an ongoing threat to open discussion, particularly given the broad cultural diversity of our school.

I responded to this threat immediately in the classroom by carefully re-articulating academic principles of tolerance of all differences and non-tolerance of harassment, and then stated clearly how I planned to guarantee that environment in practice. I conferred with other instructors who had this student to determine if the extreme behavior was unique to my class.

Indeed it was worse in other classes! The student in question demonstrated a pattern of verbally attacking any person holding a view other than what he espoused by hurling the most vile insults, impugning a person's sexual preference, religion, choice of dress—you name it! He has even openly insulted one teacher's intellectual and academic ability to teach her class he was attending.


Speaking with students in these other classes, the picture was worrisome. Teachers were not willing or able to challenge the offending student, so the classroom environment became defined by this student's pathology.

I went to my academic and administrative bosses with this tale and they pulled him from the classes, at which point official grievances needed to be filed. And this is where my enlightenment took place.

Despite the more egregious offenses committed in the other teacher's class, such that one student had already withdrawn because of the hostile environment, I had to drag this teacher into the grievance process.

"But I just want to teach my class! I don't want to deal with his behavior! I'll just drop him from the class. Then, I won't have to file the grievance."

With my pushing and the support of administrators, this teacher reluctantly joined the process. But throughout, I had to push and cajole to keep my colleague on task, so

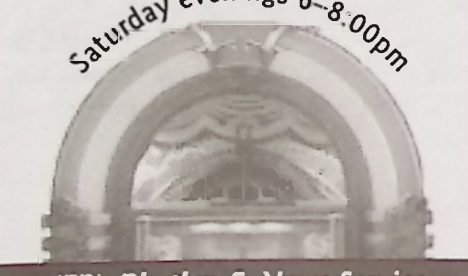


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JPR's Rhythm & News Service

deep was the reluctance to become involved.

Once the teachers' grievances were filed, students began pouring into the office of the Academic Director to recount their own tales of relentless verbal abuse and threatened physical abuse from the accused student! These assaults began the day he arrived on our campus, and had persisted unrelenting over the 9 weeks prior to his appearance in my class; yet not one story had surfaced to the administration until teacher grievances were filed. Students said they had not spoken up before now because of fear of retribution. One student who lived next door to the accused was moved, for his own safety.

Was it possible this behavior had not been exhibited in the classroom during the student's first term? In one class, the teacher had observed nothing alarming, and the student withdrew after 4 weeks. In a second class, a student teaching assistant confided to me that she has suffered abusive behavior from the accused, but the teacher leading the class was unaware. In the third class, the instructor did witness abuse and bullying of other students, but chose to ignore it.

Although I've never asked, I sense my initially unwilling colleague has concluded that filing the grievances was the right thing to do. I still wonder if, with a bit more vigilance, this student's behavior might have been confronted during his first term, thus limiting the growing circle of victims. I don't have a clear answer to that question.

I certainly would never minimize the fear that victimized students felt, yet I am perplexed why not one came forth to the administration before the teachers' grievances were filed. And I do empathize with my reluctant colleague. I, too, have uttered those same words: "just let me do my teaching... my job... my task."

I'm as lazy as the next person. I'm often fearful. I'm always overly busy. And I hate being in the center of controversy. But not speaking out against challenges to the principles I hold most dear?

That would be divorcing my principles from my practice, and of no interest to me in my personal or professional life! ■

A Rogue Valley resident for 22 years, Susan Landfield has worked in health care and international development. She is currently teaching international relations at an American university in Thailand.

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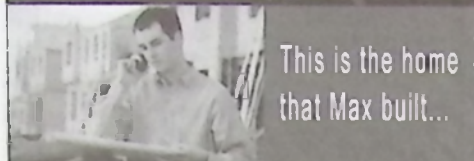
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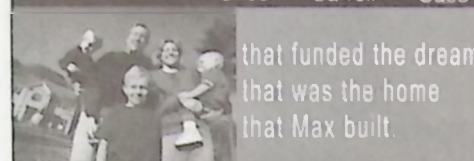


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JEFFERSON PERSPECTIVE

Russell Sadler

Twenty-Oh-Six: A Lesson in Time

We are starting the sixth year of the new millennium and we are still pronouncing the year two-thousand-six.

Since the beginning of the millennium, when the tastemakers in the broadcast media began pronouncing it two-thousand-one, the rest of us have followed along. Perhaps that reflects the pronunciation of the title of the Stanley Kubrick film *2001: A Space Odyssey*, or perhaps it is just a leftover from the year 2000. But it won't do for a permanent name.

Charles Osgood uses twenty-oh-six on CBS Sunday Morning feature program. He is the only member of the media I've heard using the term consistently.

If we don't follow Osgood's pronunciation by 2010, what are we going to do when the chronological odometer turns 2101? Are we going to call it a tongue-twisting wordburger like two-thousand-one hundred and one? Or are we going to say twenty-one-oh-one? History is on the side of the latter.

Lewis and Clark began their epic voyage west in 1804, pronounced eighteen-oh four, and returned in 1806, pronounced eighteen-oh-six. Oregon became a territory of the United States in 1849 pronounced eighteen forty nine, and a state in 1859, pronounced eighteen-fifty-nine. Darwin's *Origin of Species* was published in 1859, pronounced eighteen-fifty-nine. We say nineteen-hundred and nineteen-oh-one. The stock market crash that triggered the Great Depression was in 1929, pronounced nineteen-twenty-nine.

I suspect we are going to call 2010, twenty-ten. A decade later we may say it is twenty-twenty if the corporation that makes the windshield washer fluid 20/20

hasn't trademarked the pronunciation and insists on charging us royalties every time we say it.

I suspect we will call 2101, twenty one-oh-one. You can read old-timers who write, "back in oh-one we walked a mile to school in the rain and snow. You kids are soft nowadays." The old timers means nineteen-oh-one, of course, not twenty-oh-one which we have been calling two-thousand-one.

We'll be saying - if we make it - "back in oh-one we had to ride a bus to school," complaining how easy kids have it being teleported to school in

twenty-one-oh-one. Beam me up, Scotty.

Change of something as fundamental as the expression of time often comes slowly. The Gregorian calendar was developed by Jesuit scholar Christopher Clavius who lived from 1537 to 1612.

In 1582 Pope Gregory XIII issued a papal bull officially adopting the new calendar. It was resisted because that great scuffle between Protestants and Catholics - the Reformation - was already under way. Roman Catholics used it but no one else did. England kept the Julian calendar until 1752!

Colonization and international trade pressured the rest of the world to use the Gregorian calendar but it really didn't become universal until 1912.

I was going to wish you Happy New Year, but that effort at inoffensive good cheer may be jeopardized by the multicultural thought police and the increasingly belligerent Christian Republicans and their partisan pastors. Mere tolerance of others isn't a sufficient motive for good cheer anymore. They intend to force all of us to choose sides.

It seems the terms B.C. and A.D. are

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now suspect. I am not talking about cartoonist Johnny Hart's *B.C.* comic strip. I am talking about B.C. as in "The Romans sacked Carthage in 146 B.C." and A.D. as in "King John signed the Magna Carta in 1215 A.D."

B.C. stands for Before Christ. A.D. stands for Anno Domini which is Latin for "year of our Lord." It was the first universal dating system, invented by a little-known scholar and abbot, Dionysius Exiguus (Dennis the Little) in the early 6th century and popularized by the Venerable Bede, one of the first independent scholars, in the early 8th century. This was the system adapted by Christopher Clavius in his Gregorian calendar.

These traditional terms are insufficiently secular for today's timorous textbook publishers. Some are struggling with a new dating system. The Romans sacked Carthage in 146 B.C.E., according to these revisionists. King John signed the Magna Carta in 1215 C.E. A brief translation from New Speak reveals B.C.E. means Before the Current Era. C.E. means Current Era. When did the Current Era begin? About One A.D.

I had better close with my personal best wishes for a Happy New Year before Bill O'Reilly accuses liberals of conducting a War Against New Years. ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.



Your Legacy & Public Radio ...

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

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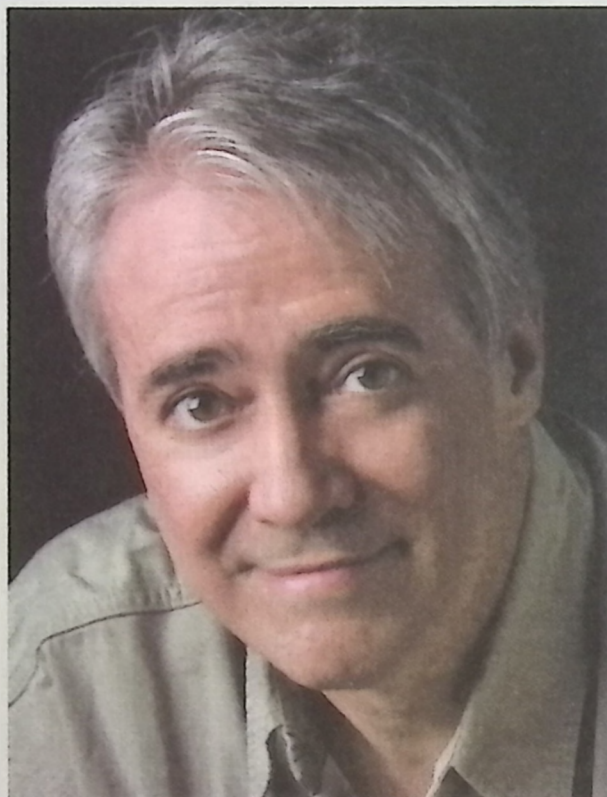


NPR's Scott Simon: In His Own Words

From Ground Zero in New York to ground zero in Kabul, to police stations, subway platforms, and darkened theaters, NPR's Peabody-Award-winning correspondent Scott Simon brings a well-traveled perspective to his role as host of Weekend Edition Saturday.

Simon joined NPR in 1977 as chief of its Chicago bureau. Since then, he has reported from all 50 states, covered presidential campaigns and eight wars, and reported from Central America, Africa, India, the Middle East, and the Caribbean. In 2002, Simon took leave of his usual post at Weekend Edition Saturday to cover the war in Afghanistan for NPR. He has also reported from Central America on the continuing wars in that region; from Cuba on the nation's resistance to change; from Ethiopia on the country's famine and prolonged civil war; from the Middle East during the Gulf War; and from the siege of Sarajevo and the destruction of Kosovo.

Simon has received numerous honors for his reporting. His work was part of the Overseas Press Club and Alfred I. duPont-Columbia University Awards NPR earned for coverage of September 11th and its aftermath. He was part of the NPR news teams that won prestigious Alfred I. duPont-Columbia University Awards for covering the war in Kosovo as well as the Gulf War. In 1989, he won a George Foster Peabody Award for his weekly radio essays. The award commended him for his sensitivity and literary style in coverage of events including the murder of six Jesuit priests in El Salvador and the San Francisco earthquake. Simon also



accepted the Presidential End Hunger Award for his series of reports on the 1987-1988 Ethiopian civil war and drought. He received a 1986 Robert F. Kennedy Journalism Award for his coverage of racism in a South Philadelphia neighborhood, and a 1986 Silver Cindy for a report on conditions at the Immigration and Naturalization Service's detention center in Harlingen,

Texas.

Simon received a Major Armstrong Award in 1979 for his coverage of the American Nazi Party rally in Chicago, and a Unity Award in Media in 1978 for his political reporting on *All Things Considered*. He also won a 1982 Emmy for the public television documentary *The Patterson Project*, which examined the effects of President Reagan's budget cuts on the lives of 12 New Jersey residents.

Simon has been a frequent guest host of the CBS television program *Nightwatch* and CNBC's *TalkBack Live*. In addition to hosting *Weekend Edition Saturday*, Simon has appeared as an essayist and commentator on NBC's *Weekend Today* and *NOW with Bill Moyers*. He has hosted many public television programs, including "Voices of Vision," "Life on the Internet," "State of Mind," "American Pie," "Search for Common Ground," and specials on privacy in America and democracy in the Middle East. He also

narrated the documentary film "Lincoln of Illinois" for PBS. Simon participated in the Grammy Award-nominated 50th anniversary remake of *The War of the Worlds* (co-starring Jason Robards), and hosted public television's coverage of the 1992 Rio Earth Summit. Simon has hosted the BBC series *Eyewitness*, which was seen in the United States on the Discovery Channel, and a BBC special on the White House press corps. Simon was also a featured co-anchor of PBS's millennium special broadcast in 2000.

Simon has written for *The New York Times'* Book Review and Opinion sections, the *Wall Street Journal* opinion page, *The Los Angeles Times*, and *Gourmet Magazine*.

The son of comedian Ernie Simon and actress Patricia Lyons, Simon grew up in Chicago, New York, San Francisco, Los Angeles, Montreal, Cleveland, and Washington, DC. He attended the University of Chicago and McGill University,

and he has received a number of honorary degrees.

Simon's book *Home and Away: Memoir of a Fan* was published in the spring of 2000 by Hyperion, a division of Disney. It topped the *Los Angeles Times* nonfiction best-seller list for several weeks, and was cited as one of the best books of the year in the *Washington Post*, *Boston Globe*, and several other publications. His second book, *Jackie Robinson and the Integration of Baseball*, kicked off the prestigious Wiley Turning Points series in September of 2002. Simon's first novel, *Pretty Birds*, about female teenaged snipers in Sarajevo, was released in May 2005 to very strong, positive reviews.

In the summer of 2000, Simon married Caroline Richard. His hobbies are Mexican cooking, ballet, book collecting, and living and dying for the Chicago Cubs (and now the French national soccer team).

Q&A with Scott Simon about his first novel *Pretty Birds*

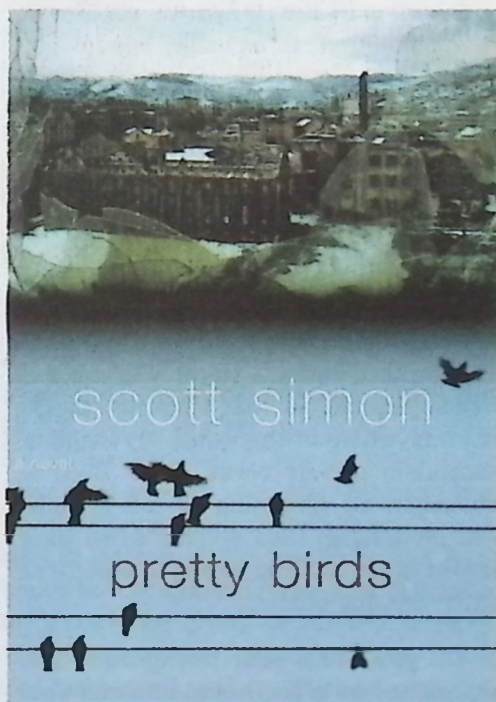
Q: Can you tell us a little bit about this book?

A: It's the story of two teenage girls on the same high school basketball team in Sarajevo when the siege begins in the spring of 1992. Irena is Muslim, Amela is a Serb, but none of that that has ever meant as much to them as sports, music, and the antics of Irena's parrot, Pretty Bird. They wind up on opposite sides of the city they love. The book is the story of how Irena, her family, and the city struggle to keep going. An old high school teacher who remembers her athletic skills and poise recruits Irena into deadly work. She eventually reconnects with Amela in a set of circumstances you'd call remarkable—under ordinary circumstances.

Features of the story can be grim, but also funny. A sense of humor was often the only armor left to the people of Sarajevo.

Q: You've written a memoir, a biography, and now this novel. What inspired you to write a work of fiction, and why this particular work of fiction?

A: I wanted the challenge of a novel. As an admirer of the form, I feel novels can reach people in ways that journalism doesn't, and I might reach an audience that doesn't know me from my journalism. I hope that people who might otherwise never buy a book about Bosnia might be interested in



Simon's first novel, *Pretty Birds*, about female teenaged snipers in Sarajevo, was released in May 2005 to very strong, positive reviews.

Pretty Birds as the story of two teenage girls in a treacherous, remarkable place.

Interestingly, each of my books has had a great city as the protagonist. My memoir, *Home and Away*, was clearly Chicago's book. Jackie Robinson's biography belongs to New York, Brooklyn especially. *Pretty Birds* is dedicated to Sarajevo.

Q: Why is there no reporter in the book? Most reporters who write novels use a reporter as their narrator.

A: I have read too many books by reporters that center on reporters. People set books in Bosnia and Rwanda—and they wind up writing about themselves. What navel-gazing! Why bother? In every great story I have covered, I've learned that even the most intimate journalism can penetrate only so deeply into the lives of others. I wanted to use my imagination to try to write a book that might burrow beyond that.

Q: How does your approach to writing differ for each of your various writing endeavors (essays for *Weekend Edition*, memoir, biography, novel)?

A: I hope that my prose style is recognizable in each form. But news stories—even long NPR ones—are short sprints. A novel is a marathon of imagination. At first, I didn't even know how to make up the names of characters. I tried taking the names of people on our *Weekend Edition* staff and Bosnia-izing them. The results were ridiculous (i.e., *Zara Bierczele* for our director, Sarah Beyer Kelly). My wife, Caroline, finally went through Bosnian books and made lists of names for me: male, female, first, last, Muslim, Serb, etc., so that I could put whole names together, like ordering a holiday deli platter.



Ravaged by war, a hotel in Sarajevo stands in ruins.

I took weeks off to devote to the novel, rather than write just in spurts. Therefore much of *Pretty Birds* was written in Paris and London. We had a lovely apartment in Paris overlooking the Musee Picasso, with a sun-washed nook where we set up my laptop. It looked like you could write *Ulysses* in an afternoon in that nook. But it was so beastly hot that summer, I wound up writing mostly in the smoke and clatter of neighborhood cafes. When it's going well, the commotion is actually comforting. When it's not going well, you just change cafes.

The characters in novels are like two-year-old children—they demand all of your attention during the day, and disturb your sleep at night. When I was writing *Pretty Birds*, I'd wrestle with the characters all day.

Q: When and where do you do your best writing?

A: Over years in the news business, I have written in hotel rooms and airplanes, by candlelight, flashlight, and in sunlight, on desks, tables, sandbags and crates, on computer, typewriter, and by hand. You learn not to rely on special surroundings.

I took weeks off to devote to the novel, rather than write just in spurts. Therefore much of *Pretty Birds* was written in Paris and London. We had a lovely apartment in Paris overlooking the Musee Picasso, with a sun-washed nook where we set up my laptop. It looked like you could write *Ulysses* in an afternoon in that nook. But it was so beastly hot that summer, I wound up writing mostly in the smoke and clatter of neighborhood cafes. When it's going well, the commotion is actually comforting. When it's not going well, you just change cafes.

I try to begin quite early—5 a.m.—before anything else enters the day. I do like to have on music, as the *Weekend Edition* staff will report. During the writing of *Pretty Birds*, I saturated myself with music my characters like—Madonna, The Clash, Genesis, Sting, Peter Tosh.

I do need coffee. I travel with tubes of French Nescafe, so that I am not caught short anywhere in the world. My longtime companion in war zones, Peter Breslow, remembers me sprinkling Nescafe granules over my tongue, then gulping down some bottled water, to avoid having to wait for an actual brewing process.

Q: Do you think your background and experience as a journalist affected your telling of this story?

A: I had to both build on and get past my experience. I wanted to use what I remembered to stimulate my imagination. Journalism can teach you a lot about narrative and detail to carry a story. But a novel has to take on its own life. If you begin with people and places you've actually seen, you have to let those characters and circumstances grow into people and situations you scarcely recognize.

Q: Will people who heard your stories from Sarajevo read *Pretty Birds* and remember certain things?

A: Well, we profiled a teenage girl, Irena, and her best friend, Amela. Our driver and fixer were named Miro. Those are the names of the book's principal characters. But I named those characters in tribute to them. *Pretty Birds* is not their story, except that parts of it are the story of all Sarajeavans.

Several of the scenes in the book derive from my reporting. One of the girls has to let go of her family's parrot—that was from one of our stories. Bosnians trick a Serb artillery unit into bombing their own building, the Bread Line Massacre, burning furniture and eating grass soup, sniper roasts, dark jokes, and references to Michael Jordan—all of that was in our reporting, too.

The scenes at a veterinarian's office are prompted by stories we did about how Sarajeavans struggled to keep their pets. It was the most popular reporting we did. The scenes at the Sarajevo Zoo are also informed by stories my producer, Peter Breslow, and I did from zoos in Kabul and Prishtina.

Q: It was in Sarajevo that you saw a teenage girl who was a sniper for the Serbian Army. You'd covered war stories before, but was this a particular shock to you?

A: A lot more was more shocking. Women turn out to be very desirable snipers. They tend to be meticulous in ways boys often are not. The whole Sarajevo story was a shock. But ultimately, an inspiration, too. The murder going on there every day, and the genocide in Bosnia, was widely reported. Most of the world turned away. Sarajevo shook up my convictions about the world, what I was doing, and what I believed. But the poise, pluck, and ingenuity of Sarajeavans also flabbergasted me. They didn't wail, wring their hands and wait on the rest of the world to rescue them. They helped themselves.

Q: How did you learn so much about sniper shooting?

A: I've interviewed a sniper or two over the years. But when I began to write *Pretty Birds*, my wife found every book she could in English and French on sniper shooting. You'd be amazed—at least I was—how many how-to guides are for sale. We spent some

time with a couple of former snipers. My wife tried shooting so I could make notes on what a young woman firing a rifle looked like. She is a gifted athlete and turned out to be quite good. The snipers would turn back as she finished a nice, tight series and grin at me, as if to say, "You better behave, buddy."

Q: Since reporting this story, you've become a father. Do you have a different perspective on the true story behind this novel now that you have a daughter?

A: When you become a father, you suddenly know there is someone in this world that you would die for, no question or hesitation. Irena, like all daughters, often sees her father as being silly and ineffectual. But she also knows that he is loving, kind, and willing to die for his family.

The very day we delivered the manuscript to Random House, we received the first photographs from China of our daughter. I remember feeling that big, fat, 600-page double-spaced manuscript in our laps as we took the taxi over to Broadway and wondering: does this bundle weigh about the same as our baby?

I pray that our daughter will never have to live through a siege like the one that strangled Sarajevo. But we would feel blessed to have a child who faces up to his or her human responsibilities with the courage and poise of Sarajeavans.

Q: Do you know what became of the young women who inspired the characters in this book?

A: That's their business. It's up to them how much they want to be known.

Q: It has been 10 years since the end of the siege in Sarajevo. Can you tell us what's happening there today?

A: The city is smaller and duller than it was before the war. The wounds of war are still visible and raw. But it is also a place of culture, diversity, and even joy. My wife and I stayed in the same hotel where our engineer, Manoli Wetherell, and I stayed during the siege. But it was the first time I used the elevator or taken a shower—there was little electricity and no water during the war. When Caroline and I walked through the Old City, or down what had been Marshal Tito Boulevard—Sniper's Alley—I kept saying, "This is new. . . this is new. . . this is new. . ." At one point Hamel, our local guide, smiled at a group of school

kids running past us. "The children," he pointed out. "They are new, too."

Q: Is there a fiction writer whom you admire?

A: I admire anyone with the nerve to write a novel. It enlists all the intellectual senses, and exposes the author like no other. My favorite novelists are Graham Greene, John LeCarre, V.S. Naipaul, Mark Helprin, Nick Hornby, and Mordecai Richler. I admire Scott Turow as a citizen-novelist—his novels are always about something, and subtly different.

Q: Did you recruit any of your NPR colleagues to read drafts of the book as you were writing? Did you seek feedback, input, advice from anyone?

A: Our librarian, Kee Malesky, always reads and proofs anything I do for publication. (You may note that a character is named after her, too.) I asked two good friends who are writers, Laura Hillenbrand (*Seabiscuit*), and Matthew Scully (*Dominion*) for their opinions. They are just about the two best prose stylists I have ever read, much less personally know. They both happen to be the best writers about animals. Of course, the most important reader was my wife, Caroline. Her impact is apparent on every page.

Q: Are you hoping readers will take something specific away from their experiences reading *Pretty Birds*?

A: Maybe some greater understanding about the human cost of war, but also the sacrifice and bravery of which human beings are capable. A vow to never turn away from another genocide—although the world did soon thereafter in Rwanda, and later in Kosovo; and is now in Darfur. And I hope that people will feel a debt of thanks to Sarajevo for giving us a living example of fortitude in the face of brutality. But I also hope people will laugh along with the characters. There is much laughter in this book, as there was in Sarajevo during the siege. You had to make yourself laugh to keep going.

Q: Can we expect more works of fiction from you?

A: I hope. Realistically, it depends on the success of *Pretty Birds*. I've had a rich life as a reporter and I'd like to make creative use of my experiences all over the world. □

The very day we delivered the manuscript to Random House, we received the first photographs from China of our daughter. I remember feeling that big, fat, 600-page double-spaced manuscript in our laps as we took the taxi over to Broadway and wondering: does this bundle weigh about the same as our baby?

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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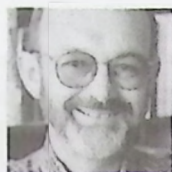
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NATURE NOTES

Frank Lang

Signs of Spring

The poet Shelly wrote, "The trumpet of a prophecy! O wind, if winter comes, can spring be far behind?" Well, Percy, *Nature Notes* can tell you that spring doesn't often wait for winters end. There are footsteps of spring around in winter for those who notice.


Some plants in the State of Jefferson get an early start at flowering. In mid January *Nature Notes* and Rupert noticed that *Synthyris reniformis*, known to the less botanically sophisticated as grouse flower or spring or snow queen, was in bud along the low elevation woodland trail they were walking. This low herb, with shallowly lobed heart to kidney shaped leaves, has clusters of small blue-violet bell-shaped flowers with two tiny blue stamens that just peek out below the petals. It is a member of the snapdragon family that doesn't look like a typical snapdragon. That must be why *Nature Notes* liked to ask his students to name its family on field quizzes.

Not much later, at Ashland's Dog Park and one of Rupert's favorite places, the domestic filbert was in full bloom. *Nature Notes*' four-year-old grandson Mighty Milo was along, and he, budding botanist that he is, collected a baggy full of long dangling catkins, the shrub's pollen producing flowering structures. It looked like he had a bag full of caterpillars, which might have been the appeal. He overlooked the tiny female flowers that look like tiny green buds with several even smaller, translucent, ruby-red stigmas sticking out the top. The wind-pollinated plant wisely does its thing before interfering leaves might get in its way. Our native filbert, the beaked hazelnut, is an understory shrub in mixed conifer woodlands that blooms at about the same time. After pollination and fertilization, flowers form the fruit we call hazelnuts, and that wild land consumers call delicious. The hard shells are enclosed in a specialized leaf like tube. You have to be quick to get them before they are collected by jays or eaten by any number of different rodents, from chip-

munks to gray diggers. Native Americans collected the fruits in early autumn then held them to ripen later away from their competitors, that or they found the rodent's caches and stole them. Native Americans also used hazelnut stems in basketry.

Native Hazelnuts have a disjunctive distribution from the south to northern Washington where they do not reappear until central coastal British Columbia near the village of Hazelton. How did the town of Hazelton get its name? This question is not much different from "Who is buried in Grant's tomb?"

Nature Notes heard that Lomatium piperi was in bloom on the top of Lower Table Rock. On Table Rock it grows in moss covered flats, right down on the ground. About the only time you will find it is now, down on your hands and knees looking for the small white clusters of flowers with purple anthers. The Piute Indians used roots of this low growing biscuit root as a food source.

One last footstep. Rupert and *Nature Notes*' early morning walk in winter is usually quiet. If Rupert spots a silver gray squirrel, or a neighborhood cat, or some other early riser, then it is anything but quiet. One morning not long ago, it was noisy, very noisy with loud conversations between American Robins, who had apparently just arrived from somewhere, and were announcing their presence to all but the very deaf. *Nature Notes* suspects that they might have been a little bit inebriated from too many pyracantha fruits whose carbohydrates had converted from starch to sugar to alcohol with the help of native yeasts. Or maybe they were just anticipating the bacchanal. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Welcome to the Klamath Basin's Winter Wings Festival

By Paula Bandy-Hickman



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Imagine standing at dawn, hot drink in hand, hat pulled low and collar pulled high, waiting as the sun dawns slowly over Bear Valley National Wildlife Refuge. To the south is Mount Dome and Lower Klamath Lake; beyond that is Glass Mountain. Facing north expectantly, eyes watching, binoculars at the ready, you wait. The eagles fly out coming over the ridge of Pearson Butte. Flying low they appear as dark forms in the sky, steadily getting closer until they are flying right over your head, sometimes so close you believe you can feel the wind from their wings. You never know how many will fly out, sometimes 10, sometimes 50+, but I can almost guarantee you'll forget to use your binoculars.

After watching this hypnotic spectacle you'll head into the Chinook Aerie, named for its proximity to the Bald Eagles winter roosting area. Sharon and Robert Chinook took ownership/stewardship of this land in 1997 and have been offering gatherings and retreats ever since. This is their fifth year for the *Breakfast with the Eagles* event. You will be served a warm gourmet breakfast in the Healing House, while

learning more about eagles, their legends and their lives. On your way back to town the shuttle will take you to the refuge feeding grounds where you can watch up close the eagles snacking away. You probably will use those binoculars now! Welcome to the Klamath Basin's **Winter Wings Festival (WWF)**!

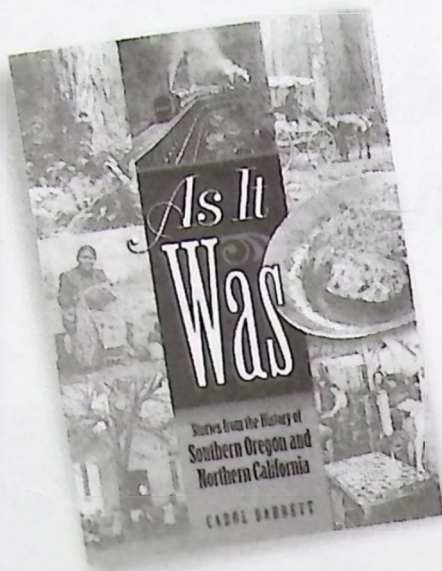
The Klamath Basin is world-renowned for birding opportunities and listed by *Sunset Magazine* as #1 in the West. The Klamath Basin's important bird habitat was first acknowledged in 1908 when President Theodore Roosevelt created the Lower Klamath Refuge, the oldest waterfowl refuge in the country. Then in 1973, Oregon classified the Bald Eagle as an endangered species, five years before the federal listing. During 1976-77 the discovery of vital winter roosting for eagles was discovered in Bear Valley and in 1978 the refuge was created. In 1980, and in spite of local controversy over the need for Bald Eagle management, the first Bald Eagle Conference was held. This conference is now recognized as the oldest birding festival in the US. The refuges of the Klamath Basin are also regarded as the most impor-

tant migratory areas along the entire Pacific Flyway. Indeed, during January and February the basin is home to the largest concentration (450+) of wintering Bald Eagles in the lower 48.

WWF director, Leslie Lowe, states, "We used to focus primarily on the eagles, but now the eagles share the spotlight." Hence, the newly formed Winter Wings Festival, now in its second year, celebrates the more than 350 species of birds found throughout the year in our basin. The festival is also designed as a family oriented weekend with a myriad of workshops, field trips and activities guaranteed to keep everyone excited and busy.

The Festival kicks-off on President's Weekend in February with an evening event in charming downtown Klamath Falls. Based on the summer's Third Thursday art walks, museums, music, art, food, wine-tasting, shopping and various family activities (including a free beginning birding workshop) abound. The fun and free Klamath trolley will offer rides and give tours. Geothermally heated sidewalks/crosswalks allow for easy walking, in case of wintry weather.

CONTINUED ON PAGE 15



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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INSIDE THE BOX

Scott Dewing

CANN, You Can, We All Can

It's hard to believe, but less than 10 years ago one man controlled the Internet. Well, not the *entire* Internet, but the domain name extensions—such as “.com”, “.net”, “.org”—used on the World Wide Web, which is a major component of the formless virtual glob that we call “the Internet.” His name was John Postel. In the 1960s, Postel was one of a handful of computer scientists and engineers who built the Internet, an effort that was funded and incubated by the Defense Advanced Research Projects Agency (DARPA).

For more than 30 years, Postel was the guy who made decisions and managed domain name extensions, including the creation and ownership assignment of “country-specific” domain name extensions such as “.uk” for the United Kingdom. Today, it may not seem to have made much sense for a pony-tailed computer scientist to have hegemony over a country's domain name extension, but back in its “early days”, the Internet was largely unknown to the global community and there was usually no official organization to hand off control of a country-specific domain. So, short of that, Postel made the decisions.

All of this changed in 1998, when the Clinton administration helped broker the establishment of the Internet Corporation for Assigned Names and Numbers (ICANN), a non-profit that would manage domain name extensions and IP addresses. The birth of ICANN was both tumultuous and painful, with bitter disagreements among the business community, governments and nongovernmental organizations (NGOs). Postel was right in the center of the negotiations and some say that it's what killed him. He died of a heart attack during the debate over ICANN's creation and never got to see the birth of his successor and all the incredible growth and change the Internet that he helped build would undergo.

The debate over control of domain extensions did not end, however, with the death of Postel and the creation of ICANN. ICANN has continued to be plagued by problems and embroiled in controversy. ICANN's critics claim that it lacks legitimacy and accountability—or, at best, it is ultimately accountable only to the U.S. Department of Commerce, which doesn't seem quite right for a supposedly impartial organization that controls other countries' domain name extensions. Since its inception, ICANN has been variously accused of “cultural imperialism”, “electronic colonialism” and “information apartheid.” Businesses complain that ICANN, while an NGO, is “too governmental” in regards to its regulatory control and decision-making powers over the creation of new domains. As the international community and developing countries caught up to the information age and became aware of the power of the Internet, many foreign governments were appalled to find out that, for the most part, the Internet was controlled by the U.S. government or U.S. organizations working under the ultimate control of the U.S. government.

That controversy reached a fever-pitch last November at the U.N.'s World Summit on the Information Society in Tunis where the U.N., the International Telecommunications Union (ITU) and various foreign governments called for control of the Internet to be handed over to an international organization operating under the auspices of the U.N. That organization would be the Internet Governance Forum (IGF), which according to the ITU, would be convened by the U.N. Secretary-General, “to foster and enable multi-stakeholder dialogue on public policy and development issues.” In other words, the U.N. would control the Internet.

The preposterousness of such a ludicrous suggestion as having an internation-

al body control and govern an international communications infrastructure that is at the heart of the global economy was not lost on those within the Bush administration.

"The Internet is a U.S. invention, a U.S. creation and we gave it to the world," said Michael Gallagher, Assistant Secretary at the Department of Commerce. In other words, "shut up and be grateful that we're sharing."

Criticism of the U.N. plan has come from right-wing apologists as well. In response to the United Nations Educational, Scientific, and Cultural Organization's 2005 World Report, former FCC commissioner, Harold Furchtgott-Roth claimed that, "These reports—written as Marxist texts filled with redistributive propaganda and an aggrandized view of expanded U.N. meddling—are scary."

Yes, we really must prevent the U.N. from "meddling" in affairs that affect the entire international community—especially with its demonstrated track-record of peddling Marxist "propaganda". You know, it's kind of like with a row of dominos on end: it just takes that first one to tip over and, well, there's the whole world painted in commie red.

ICANN returned from Tunis beat up and tired, but survived, mostly because the Bush administration gave a clear "no way" message to the U.N. and the international community regarding transfer of ICANN's role to an international body, driving yet another wedge between the U.S. and the rest of the world as if everything—including the Internet—has to be an "us v. them" scenario rather than "me, you, us."

ICANN will continue to control domain name extensions and assignments. And while some countries and critics continue to call upon the U.S. government to relinquish ICANN's control to the U.N., the best acronym they'll get out of the deal for now is: UCAN'T. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortx.com. Archives of his columns are available at his website, www.insidethebox.org.

SPOTLIGHT *From p. 13*

Field trips and workshops begin Friday morning from Best Western Olympic Inn on Washburn Way. *Partnering Wetlands and Agriculture* is a new and extraordinary all-day tour of wetlands, agriculture land and critical habitat. Conducted by experts from Klamath Basin Water Users and Klamath Basin Refuges, this workshop showcases how people of this area are working together to create wetland conservation and sustainable agriculture for humans and wildlife. WWF's Friday evening features JPR's Dr. Frank Lang, known to many of us as 'Nature Notes'. He will treat us to an evening from his Nature Notes Sampler and a slide show from Klamath bird experts Dave Menke and Kevin Spencer.

The festival continues on Friday and Saturday at Oregon Institute of Technology (OIT) with family-friendly and children's activity booths, full and half-day workshops, vendors and a delightful evening concert of rock & rhythm and blues from two of our most innovative local groups, The Detours and Soul'D Out. A quick line up of events gives you an idea of the diverse experiences this festival offers. Happenings on Friday and Saturday at OIT include beginning birding, Klamath Tribe activities, nature drawing and paper making, a climbing wall, art activities, digital photography, birding by ear, bats and bat houses, waterfowl ecology, community stewardship, tracking, falconry, natureescaping, raptors, well you get the picture.

Field trips throughout the weekend, including Sunday, introduce both children and adults to the joy of outdoor birding, snowshoeing at Crater Lake, refuge photography, rock art and lava caves, as well as various bus tours of wildlife habitat and birding areas. If you choose to take one of the many refuge tours offered you can expect to see hundreds, possibly thousands of Tundra Swans, geese, ducks, Sandhill Cranes, hawks, swirling Snow Geese and more. Many of the field trips have shuttles available so you can look at the birds and not at the road. As there are both free and charged events, please check www.winterwingsfest.org for availability and prices.

If you're not an early morning riser, a new offering this year is *An Aerie Afternoon*. You'll start with a guided tour



PHOTO BY DAVEBREFKADESIGN.COM

of the Lower Klamath Basin, where eagles and numerous other bird species spend much of their time. In the comfort of the Chinook Aerie you'll be able to sample various local microbrews and regional tastings while you watch the eagles return to their nighttime roosts. Robert Mesta, nationally known eagle expert, will be available to answer your questions. Please note this workshop and *Breakfast with the Eagles* are limited to 40 people each, so you'll want to sign up early.

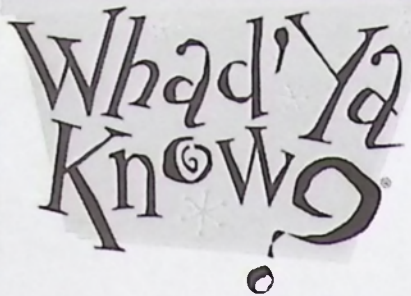
Special, extracurricular events include hot air balloon viewing and rides at The Running Y Ranch Resort <http://www.winterwingsfest.org/events/balloons/index.shtml> and Pelican Aviation (541-882-8980) will offer chartered fly-overs of the Klamath Basin and Crater Lake.

The festival finishes off with the lively gospel of The Dixie Hummingbirds on Sunday evening at the downtown Ross Ragland Theater. www.rrtheater.org

So as you can see the Klamath Basin is truly a winter wonderland...of wings.

Registration prior to February 10th is suggested for best prices and availability. For information on lodging, specific details and registration on this delightful way to spend your President's Day weekend go to www.winterwingsfest.org or call 1-800-445-6728. ■

Michael Feldman's



All the News that Isn't

American Airlines would like to remind passengers, particularly in coach, to pack their meds.

A provision in the New Improved Patriot Act allows librarians to shush you up permanently. Permits co-workers to chuckle over your medical dysfunctions at length, where possible.

Then there's the "morning after" search warrant, and "roving wire taps," or, "Can I hear you now?" That would be Karl Roving.

The Supreme Court rules that student loans will follow you to the grave and beyond, as your faith allows.

The US denies passing greenhouse gasses at the climate talks in Canada. Canada's got a lot of nerve talking about climate.

Iran says Israel should move to Europe, Israel says Iran should admit they're Persia, already. The new President over there is always running off at the mouth—kind of the Howard Dean of Iran.

Tom DeLay, low on funds while laid off, takes in money laundering.

Roger Clemons traded to McDonald's for a 43-year-old crew chief.

Mel Gibson's new TV movie on the Holocaust does not so much deny it as maintain they became Unitarians.

Sponge Bob refuses to forego Crabby Patties, saying there is no food pyramid on Bikini Bottom.

And, the decoding of the dog genome allows pinpointing genes responsible for butt sniffing, walking around in circles before sitting down, excessive genital grooming despite being fixed, and begging and still being able to feel good about yourself . . .

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

ON PRINCIPLE

Jane O'Keeffe

Thoughts on American Democracy

*JPR proudly partnered with the Oregon Council for the Humanities (OCH) and independent public radio producer David Welch and produced **On Principle**, a radio series with local roots and national significance. This innovative program invited Oregonians to think about and discuss five core principles of American democracy: individual freedoms, equality, economic opportunity, civic engagement, and justice. **On Principle** asks us to reflect on whether these founding principles continue to bind us together as a nation in the twenty-first century. Transcripts of the eight part series will be printed in the **Jefferson Monthly** through March of 2006. Audio versions of these essays are available on our website www.ijpr.org.*

Hello. My name is Jane O'Keeffe. I am 46. I live in Adel, Oregon, which is southeastern Oregon. My husband and I live on a cattle ranch that has been a family ranch in his family for four generations.

The economic opportunities in Lake County right now are pretty limited if you're not interested in natural resources. And they're limited for a lot of reasons, but one of them is most definitely transportation. The closest freeway is I-5 and you get on in Medford, darn close to 200 miles away. You live and die by the condition of the highways, and that's something that you find the local leaders are always haranguing the legislators and the federal folks about. You hear people say, well we don't want to become like Bend, or its kind of funny when somebody calls Klamath Falls rural, that's where we go to shop, when we need to get something that you can't get in Lakeview. You know there's always a tension between *do we want some growth, or do we want to keep things the same?* You don't want the town to lose its

flavor, yet you want to be able to buy a pair of pants.

Lake County is 78% public lands. And so what happens on those public lands is very, very important to the people there. We graze our cattle on public lands, and we feel that we do an excellent job managing those lands and we follow the rules, yet there's always a threat that grazing rights may be taken away. And it has more to do with a public perception than it does on generally what's happening on the range. It's like ranchers at some point quit wearing a white hat to the public and started wearing a black hat, and I don't know when that changed. I remember years ago when, for instance, the Imperial Hotel in Portland was almost a mecca for ranchers. You go in and there was a picture of the Pendleton Roundup Court and the Oregon Cattlemen's Association had their office right there in the hotel. And, if you were from eastern Oregon that's where you stayed when you came to Portland, and it was a, not a revered thing, but it was a respected thing.

I'd always been interested in county politics. To me it's the last level where you make the policy, you make the decision, and then you have to be right there and be accountable for it. You don't get to make the law and then go back to your real life and hope it all works out—you're right there. One of the things that I did when I was a county commissioner was work with a local group on forest management issues, and was able to bring a core group of members from the environmental community, the local timber industry, and the local town together. And, there's amazing agreement, once, you know, once we got past the, "I'm, I'm a member of this group," or "I don't like you because you are a member of that group." At least on the local government level you may run partisan, but there's no partisan way to run the dump.

And you just figure out how to do it in the best way that works for the most people. And it seems like when you get to the state level, then you, you have these other influences that start, you know, really dividing people.

Where we live and work off the land, we feel that we're kind of the playground for urban areas. I think that there is a huge generalization in rural areas about how urban people are. "They don't care about us, they don't understand us," and one of the things that I certainly like to keep in mind is if it weren't for urban people, nobody would buy the product I was selling. Urban America is as important to rural America as vice versa, I believe.

When my kids are out, especially like moving cattle on the highway or something, people love to stop and take pictures and kind of act like you're in this doing this amazing thing that, you know to them, its just what you do. We would never come to Portland and take a picture of somebody stopping for coffee.

I would explain myself as somebody that's making a living off the land proudly. And feels like we are doing the right thing for the land, and that we're in it for the long haul. We, we have a ranch that our family started and we would like to keep it in our family. And, you know, we have two sons, we hope they would be interested in maintaining that family tradition. And so therefore we try to make our decisions with the long term in mind, rather than tomorrow, or the next day.



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PROGRAM GUIDE

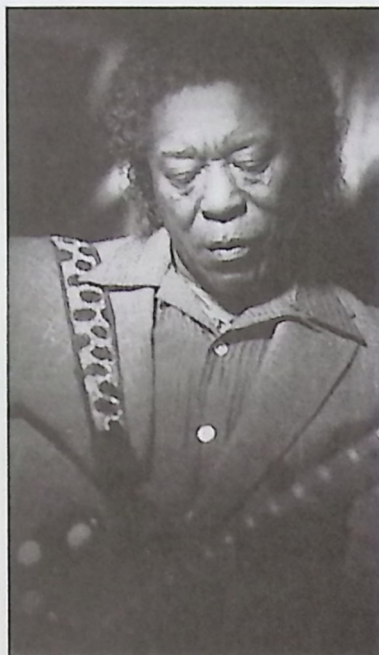
At a Glance

Focus

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

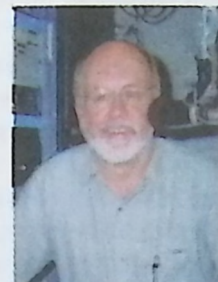
This month, in honor of Black History Month, listen for another edition of *Black History in Live Performance: A Mountain Stage Celebration*. Tune in Saturday February 4th at 3pm to hear this special program in place of *Afropop Worldwide* on the *Rhythm & News Service*. *Black History in Live Performance* is a one-hour special that celebrates the rich history and broad influences of African American music through live performances, interviews, and commentary. You'll hear the sounds and styles of black music from the heart of the country churches of the South, the cotton fields of the Mississippi Delta, all the way to the jumping blues and jazz clubs of the big city. You'll also hear directly from the performers, on stage and off. Featured artists include Buddy Guy, Pops Staples, Hadda Brooks, Jason Moran, Allen Toussaint, Otis Taylor, Lizz Wright, and more. *Black History in Live Performance: A Mountain Stage Celebration*, Saturday February 4th at 3pm on the *Rhythm & News Service*.



Buddy Guy performs during *Black History in Live Performance: A Mountain Stage Celebration*, on JPR's *Rhythm & News Service*, February 4th at 3pm.

Volunteer Profile: Jim Lizotte

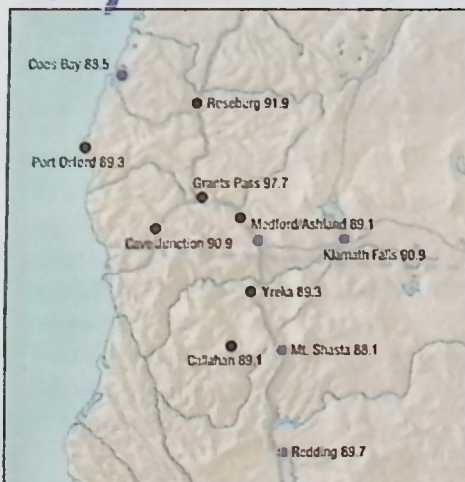
Before moving to Ashland a year and a half ago, my family and I lived for 31 years on a farm in the Willamette Valley. I wasn't exactly a farmer when we moved there in 1973. In fact I grew up in New Jersey and the only farms I had seen were in movies and on TV. In my senior year of high school I noticed in a classmate's yearbook that he had listed "farmer" as his intended profession. I teased him relentlessly, usually with a long piece of grass hanging from my lips. Ironically, he went on to become the Vice President of Eastern Airlines and I was the one who ended up on a farm.



Probably because I had read most of John Steinbeck's books I had westward inclinations and, as it turned out, I was the only student in my graduating class to enroll in a California university. Six years later I had completed a master's degree and moved to San Francisco just as the "flower-power" era was gathering momentum and spreading its wacky magic across the country. Everyone was swept up in one big amorphous transformation and, if you were in your twenties, there was no escaping

CONTINUED ON PAGE 21

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

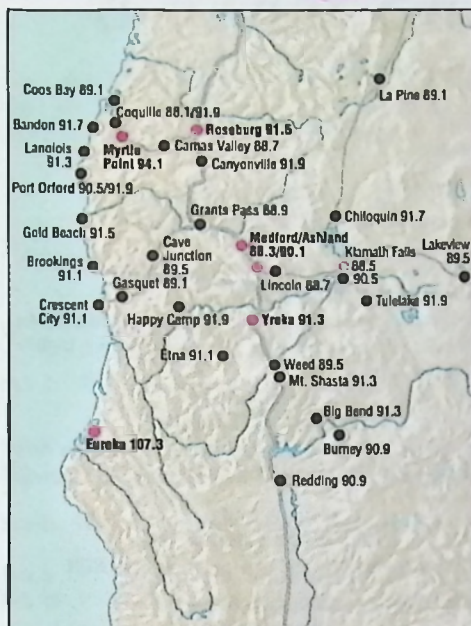
12:00pm E-Town

1:00pm West Coast Live

3:00pm *Afropop Worldwide*
4:00pm *World Beat Show*
5:00pm *All Things Considered*
6:00pm *American Rhythm*
8:00pm *Grateful Dead Hour*
9:00pm *The Retro Lounge*
10:00pm *The Blues Show*

Sunday

6:00am *Weekend Edition*
9:00am *Marian McPartland's Piano Jazz*
10:00am *Jazz Sunday*
2:00pm *Rollin' the Blues*
3:00pm *Le Show*
4:00pm *New Dimensions*
5:00pm *All Things Considered*
6:00pm *Folk Show*
9:00pm *Thistle & Shamrock*
10:00pm *Music from the Hearts of Space*
11:00pm *Late Night Jazz/Bob Parlocha*



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

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ASHLAND
*KSOR dial positions for translator communities listed below

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ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am The Metropolitan Opera
2:00pm From the Top
3:00pm Played in Oregon

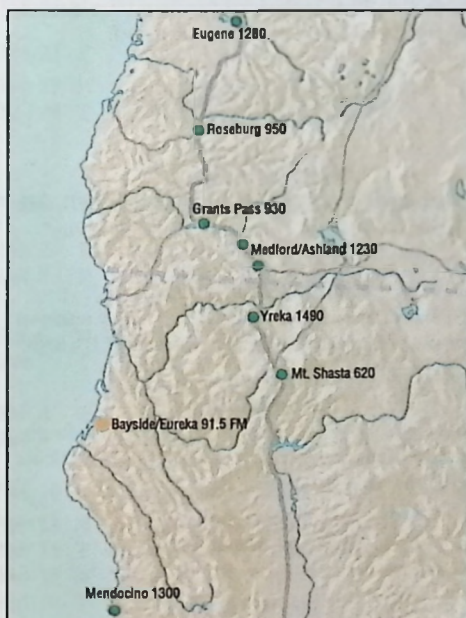
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

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KSJK AM 1230
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KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm To be announced
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music throughout the morning. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, *As It Was* at 9:30, and *Composer's Datebook* at 10:00 am.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

The Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Center Stage from Wolf Trap

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 1 W Veracini*: Overture No. 1 in B flat Major
 Feb 2 T L. Mozart: Symphony in D Major
 Feb 3 W Mendelssohn*: *Calm Sea and Prosperous Voyage* Overture
 Feb 6 M Marais: Suite in D minor
 Feb 7 T CPE Bach: Sonata for viola da gamba & continuo
 Feb 8 W F. Blumenfeld: Allegro de concert in A Major
 Feb 9 T Poulenc: *Les Biches* Suite
 Feb 10 F Rodrigo: *Fantasia para un gentilhombre*
 Feb 13 M J.C. Arriaga: Symphony in D Major
 Feb 14 T Berlioz: Love Scene from *Romeo et Juliette*
 Feb 15 W Dvorak: *Czech* Suite
 Feb 16 T L.P. Scharwenka*: *Mood Pictures*, Op. 57
 Feb 17 F Vieuxtemps*: Cello Concerto No. 2 in B minor, Op. 50
 Feb 20 M Czerny*: *Notturmo brilliant* in E flat Major
 Feb 21 T Bridge: *There is a Willow Grows Aslant a Brook*
 Feb 22 W Dittersdorf: Symphony in C Major "*La Prise de la Bastille*"
 Feb 23 T Handel*: Organ Concerto No. 7 in B flat Major
 Feb 24 F Strauss: *Duett-Concertino*
 Feb 27 M C Hubert H. Parry*: *English Suite*
 Feb 28 T Loeillet: Suite in G minor

Siskiyou Music Hall

- Feb 1 W Glazunov: Cello Concerto Ballata, Op. 108
 Feb 2 T Hovhanness: Concerto for Cello, Op. 17
 Feb 3 F Mendelssohn*: Symphony No. 5, "*Reformation*"
 Feb 6 M Beethoven: Symphony No. 9
 Feb 7 T Cartellieri: Concerto for 2 Clarinets & Orchestra
 Feb 8 W C. Schumann: Piano Trio in G minor
 Feb 9 T Schubert: String Quartet in D minor "*Death & The Maiden*"
 Feb 10 F Ries: Symphony No. 4
 Feb 13 M R. Strauss: *An Alpine Symphony*
 Feb 14 T Spohr: Violin Concerto No. 11 in G, Op. 70
 Feb 15 W Novak: *Slovak Suite*
 Feb 16 T Holzbauer: Quintet in B flat No. 2
 Feb 17 F Corelli*: *Concerti Grossi*, Op. 6
 Feb 20 M Reicha: Quintet in G minor, Op. 91 No. 4
 Feb 21 T Delibes*: Selections from *Sylvia*
 Feb 22 W Joseph Haydn: Cello Concerto No. 1 in C
 Feb 23 T Handel*: *Music for the Royal Fireworks*
 Feb 24 F Tchaikovsky: Piano Concerto No. 1
 Feb 27 M Hummel: Piano Septet No. 2 in C Major "*Septet Militaire*"
 Feb 28 T Rachmaninov: *Symphonic Dances*

HIGHLIGHTS

Metropolitan Opera

February 4 • *Cyrano de Bergerac* by Franco Alfano
 Conductor: Marco Armiliato
 Sondra Radvanovsky, Plácido Domingo, Raymond Verry, Anthony Michaels-Moore, Roberto de Candia, and Marco Armiliato

February 11 • *La Traviata* by Giuseppe Verdi
 Conductor: Marco Armiliato
 Angela Gheorghiu, Jonas Kaufmann, and Anthony Michaels-Moore

February 18 • *Aida* by Giuseppe Verdi
 Conductor: James Conlon
 Andrea Gruber, Olga Borodina, Johan Botha, Juan Pons, Kwangchul Youn, and Hao Jiang Tian
 February 25 • *Samson et Dalila* by Charles Camille Saint-Saëns
 Conductor: Emmanuel Villaume
 Olga Borodina, Plácido Domingo, and Jean-Philippe Lafont

Saint Paul Sunday

February 5 • *The Beaux Arts Trio*
 Program to be determined
 February 12 • *The Czech Nonet*
 Josef Bohuslav Forster: Nonetto, Op. 147
 I. Allegro
 Bohuslav Martinu: Nonet for Violin; Viola, Cello, Doublebass, Flute, Clarinet, Oboe, Bassoon and Horn
 Isa Frantisek Krejci: Divertimento (1937)
 II. Aria: Allegretto poco moderato
 I. Introducke: Molto Allegro
 Antonin Dvorak: Sereande in d minor, Op. 44
 I. Moderato. Quasi Marcia
 II. Minueto
 IV. Finale. Allegro molto



Seattle Chamber Players

February 19 • *Seattle Chamber Players*
 Onute Narbutaitė: Winter Serenade
 Helena Tulve: Island
 Erkki-Sven Tüür: Architectonics VII
 Ester Magi: A Tre
 Peteris Vasks: Plainscapes

February 26 • *Imani Winds*
 Jeff Scott: Titilayo
 Valerie Coleman (arr.): Steal Away
 Pavel Haas: Wind Quintet, Op. 10
 I. Preludio. Andante ma vivace
 II. Preghiera. Preghiera. Misterioso e triste
 Miguel del Aguila: Quintet No. 2

From The Top

February 4 • *From the Top* visits paradise this week, with a show coming from the Hawaii Theatre in downtown Honolulu. The program features a 55-piece string ensemble from Oahu, as well as their concertmistress playing Ysaye. Two West Coast mainlanders also appear as soloists.

February 11 • The beautiful Moody Concert Hall at University of Alabama is the site for this week's *From the Top*. Audiences will meet a trio of violin playing siblings and a young organist from California performs Bach's Trio Sonata #1. Also on the show, a piano duo whose combined age is 22 performing the work written by the younger of the 2 (he's only 10!)

February 18 • *From the Top* heads to the Atlanta, Georgia to record in the beautiful Schwartz Center for Performing Arts at Emory University, where audiences will hear the Atlanta Youth Choir and a 12 year old violinist from Pennsylvania playing a violin concerto by Samuel Barber.

February 25 • *From the Top* is in beautiful Rockport, Maine as guests of the renowned Bay Chamber Concerts Series. The show will feature three students all from the same high school in Maine, as well as a horn player from Texas and a clarinetist from California.

VOLUNTEER

From p. 18

it... not that I tried! As an avid photographer I loved documenting street life and all the "musical happenings" in Golden Gate Park. In particular I recall the astonishing changes in the life of a college friend as he morphed from an esoteric folk-club musician into the lead guitarist for The Jefferson Airplane. I have yet to decide if my time in the City-By-The-Bay was the beginning of my downfall or the advent of my salvation.

I left San Francisco when I took a position representing a large book publisher traveling around to colleges and universities selling books to professors. The job description appealed to me, especially the part where I would never be in a cubicle in a room with a hundred other people in cubicles. In due course I stopped selling books and became an acquiring editor responsible for developing publishing projects and commissioning authors to write books. Being an editor was regarded as a fairly significant job in the publishing world and, to prove it, my company rewarded me with my very own cubicle in their corporate headquarters.

In 1996, with a "25 year" gold watch strapped to my wrist, I returned to our farm and, shortly

CONTINUED ON PAGE 25

Keep informed!

Jefferson Daily

Listen to the Jefferson Daily

Regional news

Commentaries

In-depth interviews

Feature stories

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape.

Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS • 8PM-10PM

Rhythm & News

PROGRAM GUIDE

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MONDAY-FRIDAY

5:00am-9:00am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am

California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm

E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am

The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

New Dimensions

February 5 • *Conscious Capitalism* with Patricia Aburdene

February 12 • *Spiritual Values in a Secular World* with Michael Lerner

February 19 • *Kickin' Back* with John Smith

February 26 • *The Second Half of Life* with Angeles Arrien

Marian McPartland's Piano Jazz

February 5 • **Nancy Marano**
Vocalist Nancy Marano has been lauded as a distinctive musical talent with impeccable technique, an unflappable sense of swing, and highly personal interpretations of songs. As a committed educator, Marano has been a faculty member at the Manhattan School of Music for 16 years, but she always finds the time to record with such distinguished artists as Benny Carter and Dick Hyman. McPartland and Marano match wits on "Mean to Me" and "The Folks Who Live On The Hill."



Nancy Marano

February 12 • **Bud Shank**

Alto saxophonist Bud Shank is a West Coast jazz institution. His cool swinging sound is instantly recognizable among jazz enthusiasts. Shank has pursued a number of musical avenues, from Latin jazz

to orchestral concerts to multi-media events. Bassist Martin Wind and drummer Tim Horner back Bud and McPartland on "Lover Man" and "My Romance."

February 19 • **Nat Hentoff**

No one has gotten to the heart of jazz and jazz musicians better than songwriter Nat Hentoff. His instrument is the typewriter, but his contribution to jazz is extraordinary. This year the National Endowment for the Arts awarded him with the *Jazz Advocate*, the very first Jazz Master award for non-musicians. The rich history of jazz is all around as McPartland and Hentoff reflect on the power of this music and share personal remembrances of Ellington, Coltrane, Monk, and Mingus.

February 26 • **Freddie Redd**

Pianist and composer Freddie Redd is one of the original bebop players. He cut his teeth gigging in '50s Harlem with the likes of Mingus and Coleman Hawkins. Though superstar fame has been elusive for Freddie Redd, he's constantly being rediscovered by jazz aficionados. Redd has stayed true to his bop roots, as he demonstrates on Ellington's "Perdido" and Coltrane's "Naima."

The Thistle & Shamrock

February 5 • **Together We Sing**

Whether as a fundraising tool for relief or a way to soothe wounded souls and ease broken hearts, music has a special role to play in difficult times. This week features music from Hands Across the Water: A Benefit for the Children of the Tsunami and other caring collections of hope and healing.

February 12 • **Songs of Life and Love**

Gaelic was the earliest language in Europe in which nature was celebrated, and this tradition produced great nature poets in Ireland and Scotland. This week we move beyond the traditional notion of romantic love to hear about a love of the natural world. Dougie MacLean, Altan, and Jim Malcolm, and Clannad all contribute.

February 12 • **Mackintosh at Murthly**

Fiddler Pete Clark introduces us to the music of eighteenth Scottish fiddler and composer Red Rob Mackintosh (1745-1807), with stories and some colorful history of the period. Clark took fiddler Heather Netz and cellist Christine Hanson with him to the music room of ancient Murthly Castle — just the sort of setting in which Mackintosh is likely to have played — and recorded some of the tunes we'll hear this week.

February 19 • **Musical Meltdown**

What happens when you combine Irish and Jewish music? You get Ceilizeemer, a musical fusion outfit from Northern California and a groundbreaking collaboration between De Dannan and New York klezmer artist Andy Statman. We'll hear these and other ethnic crossovers between Celtic and Latin, African, Balkan and Nordic music.

February 26 • **Norland Wind**

As true as a compass, this week's music responds to the magnetic pull of the north with Cilla Fisher, Duncan Chisholm, and Catriona Macdonald, all of whom have been inspired by northern landscapes.



Norland Wind

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

WHITE CHICKEN CHILI

(Makes 10 servings)

2 Tbs Olive oil
2 Large Onions
4 Large Garlic cloves, chopped
2 Tbs Ground cumin
2 tsp Dried Italian spiced mix
1 pound Boneless, skinless, chicken thighs, cut into 1-inch pieces
3 15 oz cans Cannellini beans (white kidney beans)
1 Can Red kidney beans
2 Cans Low sodium chicken broth
2 7 oz cans Green chiles, diced
1/2 cup Monterey Jack cheese
Salt and pepper to taste
Chopped parsley

Heat oil in Dutch oven over medium heat. Add onion, garlic, cumin, and Italian spice. Saute' 5 minutes. Push onion to one side of pan. Season chicken with salt and pepper and add to pan. Saute' chicken approximately 5 minutes. Drain beans; reserve bean liquid. Add beans, low-sodium chicken broth, diced green chilies, and reserved bean liquid to chicken. Simmer about 10 minutes until chicken is tender and cooked through. Add Monterey jack cheese and simmer until melted. Season to taste with salt and pepper.

Ladle chili into bowls. Top with cheese and parsley.

Nutritional Analysis:

Calories 325.48
Calories From Fat (15%) 49.34
Calories From Protein (25%) 80.22
Calories From Carbs (60%) 195.92
Total Fat 5.60g 9%
Saturated Fat 1.58g 8%
Monounsaturated Fat 2.73g
Polyunsaturated Fat 0.58g
Trans Fatty Acids 0.00g
Cholesterol 7.69mg 3%
Sodium 319.56mg 13%

Bon Appetit & Stay Well!

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
To be announced

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
The Parent's Journal


Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am
BBC World Service

VOLUNTEER

From p. 18

thereafter, hung out my shingle as a business consultant. Being particularly drawn to start-up ventures I found interesting work with the Oregon International Council (at Willamette University), The Oregon Garden, and Country Day School in Costa Rica where my wife and I were hired to start a private international school. Throughout my career I've regularly volunteered in various ways promoting the Arts. I thoroughly enjoyed spending other people's money throwing large parties and organizing opening events. The most daunting thing I ever did was to assume responsibility for getting 40,000 people to attend the first offering of daVinci Days, a three-day celebration of Art, Science and Creativity held in Corvallis.

In 2002 we returned to our farm once again, this time from Costa Rica. With our children now gone, the old homestead had lost much of its meaning. Our kids would have liked us to continue on as the curators of the museum of their childhoods, but we opted to retire and move to a more vibrant community (Ashland). As an information junkie with a radio in every room of our house, it wasn't long until I was a regular *Jefferson Exchange* listener. I'm now helping Keith Henty engineer the program. I'm grateful to Keith for being a patient and intrepid teacher while everything was so new to me. Each morning, at 8 a.m., we'd both hold our breath as I zigzagged the *Jefferson Exchange* down the runway and pulled it aloft on gossamer wings. To all our listeners out there, any incongruities or unexpected moments of silence during those broadcasts were probably brought to you by yours truly. 

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival opens its 2006 season with four plays: Shakespeare's romance *The Winter's Tale*, a story of the power of jealousy and forgiveness (previews Feb. 17th); *The Diary of Anne Frank* with an honest, new adaptation (previews Feb. 18th); Oscar Wilde's witty and scandalously unsentimental comment on Victorian sincerity, *The Importance of Being Ernest* (previews Feb. 19th); and *UP*, a new play about a modern family caught between their dreams and reality (previews Feb. 23rd). Festival opening on the weekend of Feb. 24th-26th. Performances at 1:30 & 8 p.m., backstage tours at 10 a.m. Tuesday-Sunday. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ Oregon Stage Works presents *The Crucible* by Arthur Miller thru Feb. 26th. A powerful story examining the nature of bigotry in Salem, Massachusetts in 1692. The power of one man's integrity in a world driven by fear and fanatics speaks clearly to our own time. Thurs-Sat. at 8 pm., Sun. at 2 pm. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

Music & Dance

◆ The Oregon Cabaret Theater presents *Honky Tonk Laundry* playing Feb. 3rd-April 2nd. Lana Mae Hopkins and Katie Lane have a world of trouble—man trouble. Fortunately, they also have each other. And a world of country songs to sing as they work side by side at the Wishy Washy Washeteria, wringing their hearts out and hanging them on the line. Songs include classic tunes like "I Fall To Pieces," "D-I-V-O-R-C-E," "Nine To Five," and "These Boots Were Made For Walkin'," as well as the newer breed of country songs like "Good-bye, Earl" (Dixie Chicks). These country women turn their good ol' laundromat into a boot-scooting honky tonk. Previews February 1st-2nd. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ The Jefferson Classical Guitar Society presents guitarist Philip Hii (Hee) in concert on Feb. 3rd, 8 pm. \$15 general/\$5 students. Children under 12 are free. At the First Methodist Church, 175 North Main St., Ashland. (541) 552-9515.

◆ Craterian Performances presents several events this month:

On Feb. 4th, Portland Taiko, the extraordinary drum ensemble marries the ancient sounds of the taiko to contemporary music and choreography. For thousands of years, the booming voice of the taiko, or Japanese drum, called the community together in ceremony and celebration. Portland Taiko offers a spectacle of controlled frenzy, melding percussion and acrobatics in a visual as well as audio tour-de-force. 8 pm. \$25-19, Youth (0-18) \$19-13

On Feb. 5th, the Spotlight Series, "It Takes Two" continues. 7 pm. All seats \$15



On February 13th, the Ross Ragland Theatre presents the American Indian Dance Theatre performing the traditional dances of 10 tribes.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

On Feb. 11-12th, the Rogue Opera continues its ongoing series of Gilbert & Sullivan operettas with stage productions of "Trial By Jury" and "The Zoo." 2 pm & 8 pm. \$36-25, Youth (21 and under) \$28-10.

On Feb. 24th, the Youth Symphony of Southern Oregon performs. 7:30 pm. \$10-\$5 Seniors/Students.

On Feb. 25th, Ben Vereen sings Sammy Davis Jr. Celebrated song-and-dance man, Ben Vereen, performs his own sensational material and offers a tuneful tribute to another great song-and-dance man, Sammy Davis Jr. 8 pm. \$58-52.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ The Rogue Theater presents The James Cotton Blues Band on Feb. 4th. \$20 advance, \$25 at the door. On Feb. 18th, Little Feat performs. \$35 advance, \$40 at the door. Both shows at 8 pm. At the Rogue Theatre, 143 SE H Street, Grants Pass. (541) 471-1316

◆ The Wilders are in Concert on Feb. 13th. Led by singer, guitarist and country wisecracker, Ike Sheldon, the Wilders ground themselves firmly in the early formative years of recorded country music. Featured in each performance are the hard driving old time fiddle tunes presided over by multi-award-winning fiddler, Betse Ellis. The Wilders' playlist is peppered with original country, bluegrass, hillbilly songs, and fiddle tunes, and also includes many of the classic country favorites heard in the early days of the Grand Ol' Opry radio show. Concert-style seating with room for dancing. 8 pm. \$15 advance at the Music Coop in Ashland; limited tickets at the door. At MOJO Rising, 140 Lithia Way, Ashland; 541.324.7044; www.mojorisingstudio.com/.

◆ St. Clair Productions presents songwriter/storyteller Utah Phillips on Feb. 2nd and Celtic harpist and storyteller on Feb. 24th. All shows at 8 pm, at the Unitarian Center, 4th and C Streets, Ashland. Tickets at www.stclairevents.com, by calling 541-535-3562 or at the Music Coop in downtown Ashland.

◆ The Jefferson Baroque Orchestra presents a program of Baroque Chamber Music with Traverso on Feb. 12th. The development of the conical-bored wooden one-key transverse flute took place during the latter half of the 17th century driven by the musical needs of the lavish court of the Sun King Louis XIV. JBO's principal traverso player Luna Bitzer is featured in



AMBUS presents "How We Do It" on February 4th.

French & German works of great charm and sophistication, including Georg Philipp Telemann's Fantasia for traverso solo and Paris Quartet, Marin Marais' Trio, Johann David Heinichen's Trio, and Johann-Joachim Quantz's flute concerto. 3 pm. \$8-5 at the door. At Trinity Church, Ashland. (541) 592-2681

◆ The Chamber Music Concerts series presents the Debussy String Quartet on Feb. 24th. 8 pm. The Quartet will feature Mozart's Quartet in F Major, K. 168; Barber's Quartet, Op. 11; and Brahms's Quartet no. 1 in C Minor, Op. 51 no. 1. \$29-26, and \$5 for children and students (with valid student i.d.). At the Southern Oregon University Music Recital Hall. Call the CMC office at 541-552-6154 for tickets. www.sou.edu/cmc

Exhibition

◆ The Schneider Museum of Art presents "The Vanishing: Representing the Chinese in the American West" thru Feb. 18th. Chinese settlers in Southern Oregon. Opening Reception, Jan. 12th, 5-7 pm. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ The Wiseman Gallery presents "Animal Insurrections" thru Feb. 28th. Michelle Waters creates satirical, environmental paintings that suggest the animals' world being stolen by development and over consumption. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

◆ Rogue Community College & Grants Pass Museum of Art presents the 19th Annual Art Auction and Dance Party benefiting the RCC Galleries and the Grants Pass Museum of Art. 7 pm. At the FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass. (541) 956-7339

◆ AMBUS presents "How We Do It" on Feb. 4th. AMBUS artists demonstrate the processes by which each creates her art. Reception from 1-4 pm. Workshops will be given by member artists all month. Schedule of classes online. AMBUS is in the Historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-4477. www.ambusart.com

Auditorium, 1140 College Road, www.umpquasympphonyassociation.org (541) 672-0494

Exhibition

◆ Palette to Palate Art Exhibit thru Feb. 24th. Umpqua Valley Arts Center, 1624 W Harvard, Roseburg. (541) 672-2532

NORTH STATE

Theater

◆ The Redding Convention Center presents Love Letters with Tony Curtis and Barbara Eden on Feb. 12th. A two hour performance. Following the performance, there will be a moderator that will lead a Q and A with Ms. Eden and Mr. Curtis, which will be highlighted by film clips of their respective careers. 7:30 pm. \$48-34.50. Redding Convention Center, 700 Auditorium Drive, Redding. (530) 225-4130 www.reddingconventioncenter.com

Music

◆ Mediamosh presents Latin vocalist Marta Topferova and her trio at the Shasta College Theatre on Feb. 4th. 7 pm. At Shasta College, 11555 Old Oregon Trail Redding. (530) 241-5441 mediamosh.com.

◆ The Redding Convention Center hosts a "Battle of the Bands," on Feb. 4th, 6 pm. Twenty bands will be competing, with judges judging, for prize money going to the top three bands. Each band will play 15 minutes. All ages admitted. Adults: \$37-21.50.

On Feb. 6th, Khac Chi performs a unique and spectacular show of cultural and musical ingenuity. This Vietnamese ensemble has built an international career spanning Europe, the United States and Canada. Their instruments include hollow bamboo tubes and a special flute that they can both plan simultaneously. Their repertoire includes fes- CONTINUED ON PAGE 31

UMPQUA

Theater

◆ UACT presents *Butterflies Are Free*, Feb. 10th-March 5th. Fri & Sat 8 pm, Sun 2 pm, \$9. At Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

Music & Dance

◆ Umpqua Community College presents "Jazz In Jacoby 2006" on Feb. 9th. All day event, concert at 7 pm. Umpqua Community College Jacoby Auditorium, 1140 College Road, Roseburg. (541) 440-4691

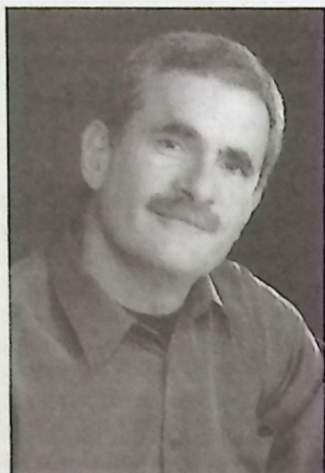
◆ Umpqua Symphony Association presents Alexander Tutunov, romantic piano moments, on Feb. 11th. 7:30 pm. \$12 adults, \$10 seniors, \$8 students, 10 & under free with an adult. Umpqua Community College Jacoby



On February 1st, the Ross Ragland presents Imani Winds, a wind quintet that explores links among European, African and American traditions.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

Eric Alan

Unstuck in Time

Listen: Billy Pilgrim has come unstuck in time." With those words, Kurt Vonnegut launched his classic novel *Slaughterhouse Five*, integrating ethereal time travel with the author's own real experience surviving the firebombing of Dresden in World War Two. Having Mr. Pilgrim come unstuck in time was a literary device; a form of freedom that humans can only fantasize about.

Still, that's exactly what's happened to music since near the end of the 19th century. Before then, music existed only in the moment in which it was made. When the echoes faded, it was gone forever. Music, indeed, has come gloriously unstuck in time.

What a rich time traveling era it has been! That capturing of sound is so commonplace that the modern music aficionado now gives little thought to how remarkable it is to hear Louis Armstrong's own voice fill the room, when released on command from the plastic that keeps it alive. It's no less than magic, to be able to hear the best voices of the last century across time and place.

Oddly, as the next century dawns, music is becoming unstuck on a new level. This time, the magic of digitization is allowing music to become free from capture in a purely physical form: its translation into the digital DNA of zeroes and ones allows music to be captured—and released—in ways no longer dependent upon such fixed media as records, tapes and CDs. Music has always been a life form, in my view: but to watch it become freed from such limitations is to watch the life form evolve in extremely rapid ways. Who says evolution has reached a standstill?

As has been documented in a thousand

ways, this new life form of digitized music is one that has begun to take off across a linked world, increasingly on its own terms and not on the terms of those who have initially given it life. As music director of a radio network like this one, and as a creative artist deeply supportive of artists' rights to their own creations, it's fascinat-

ing for me to watch the new life form evolve and affect those who have birthed it. In some ways it's exciting: musicians who would have once struggled to capture their sound for posterity now struggle instead to control its spread across the earth. History will never again be silent, and the depths of sonic riches that will be available for future musicologists are unparalleled.

In some ways it endangers the very musicians

who also benefit, of course: much has been written about the difficulty of getting fairly compensated for the creation of music in an era when the digital DNA can be recreated with the ease of copying a sheet of paper. Music, it seems, can be brought to life almost too easily to allow the survival of those who parent it.

Those debates have raged ad nauseum; yet it was still shocking to me—completely unconsidered—when it was revealed in November that the life form of music had become a carrier host to a parasitic disease: Sony had quietly appended "spyware" to music on many of its new CDs, apparently capable of tracking and reporting the copying of CDs, and in the process inadvertently leaving gaping security holes in unsuspecting computer users' machines, making them vulnerable to other malicious digital viruses. Suddenly, in the process of coming unstuck, music has turned into a life form

HISTORY WAS SILENT UNTIL
LITTLE MORE THAN A
HUNDRED YEARS AGO. THEN
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SUBSTANCES, PARALLEL TO
HOW MUD AND STONE HAVE
PRESERVED FOSSILS ACROSS
THE AGES.

capable of becoming diseased and even dangerous, if passed through unscrupulous hands.

This is a terrible tragedy. In the case of Sony, their bumbling attempt at maintaining control over the rights to the musical creations they release—itsself an honorable goal—has translated into something thoroughly damaging to the very artists (and business interests) they were attempting to protect. Under pressure of a highly public backlash, Sony has recalled the CDs which contain the damaging software and has “temporarily” suspended use of that form of copy control.

Surely, however, this is a new issue that will recur again in refined form. Perhaps the parasitic life form of copy protection will evolve into something which benefits its host; becomes symbiotic with the music and the artists who create it. In that case, a new order worth celebrating will appear—for the current climate makes it ever more challenging for musicians to make the living they so deeply deserve. However, it seems almost certain that further infections—more skillfully done—lie ahead in the world where music and digital illness converge.

What would the initial inventors of recording media think, if they knew what their creations would evolve into? Their exclamations of excitement and despair both would echo across the ages, turned into files of zeroes and ones. They would join Billy Pilgrim and Kurt Vonnegut, huddling under fire to survive the burning down of the world that used to be. Only time, stuck and unstuck, will tell us what life grows from the newly scorched earth. ■

Eric Alan is music director of Jefferson Public Radio, and host of *Open Air* each weekday on JPR's Rhythm & News Service, from 9 a.m.–noon Monday–Friday. He's also the author/photographer of the book *Wild Grace: Nature as a Spiritual Path* (White Cloud Press).

ARTSCENE *From p. 29*

tive songs, lullaby, and love songs comprise their. 7:30 pm. \$25 adults, \$10 students.

On Feb. 21st, George Jones will perform his country music hits. Jones just celebrated his 50th Anniversary as a recording artist and has won two Grammys. Signature hits include: “He Stopped Loving Her Today,” “White Lightning,” “Window Up Above,” and “Why, Baby, Why.” 7:30 pm. Redding Convention Center, 700 Auditorium Drive, Redding. (530) 225-4130 www.reddingconventioncenter.com

Exhibition

◆ The North Valley Art League's 22nd Annual National Juried Show brings together local and national artists thru March 4th. Those who make the final cut may be assured that they are among some of the finest in the nation, making this our most anticipated competition by artists and viewers alike. At the North Valley Art League Carter House Gallery, 48 Quartz Hill Road, Redding. (530) 243-1023

OREGON & REDWOOD COAST

Theater

◆ North Bend Public Library / Friends of the North Bend Public Library / Oregon Council for the Humanities present “Where the buffalo and the Camel Roamed: Oregon's Earliest High Desert Occupants” on Feb. 11th. Dennis Jenkins of the University of Oregon's Museum of Natural History draws on his years of experience with over fifty archaeological investigations in central Oregon to illuminate the questions surrounding the earliest occupants of the High Desert region. This free program will take place at the North Bend Public Library, 1800 Sherman Avenue, North Bend. (541) 756-0400

Music

◆ The Eureka Chamber Music Series welcomes back the Pacifica String Quartet for its seventh visit on Feb. 17th. Currently Resident Quartet, University of Chicago, and Faculty Quartet in Residence, University of Illinois School of Music, plus Lincoln Center Chamber Music Society 2002-2005 Resident Quartet, the Pacifica is in great demand at all the leading concert halls. 7:30 pm. A Meet-the-Artists reception follows. Tickets can be purchased at the door or through advance purchase. Admission: Adults \$25; students \$10; children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka. (707) 445-9650.

◆ The Pistol River Concert Association presents Guitarist & Composer Jose Luis Merlin on Feb. 25th. 8 pm. Noted for his musical interpretations of the folkloric heritage of his native Argentina, Jose Luis has composed works for solo guitar, guitar and violin, guitar and string quartet as well as piano and voice. His compositions are human, romantic and emotional, reflecting a subtle mixture of the classical and the popular. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ The Coos Art Museum presents Artistry in Wood thru Feb. 11 with “Carousel Creations,” “Wood Turners of the South Coast” and “Driftwood Sculptures.” These displays include hand-carved life size wooden carousel (Merry-Go-Rounds) animals; an exhibition of regional wood turning artists; and a chance to create your own wood sculptures out at the beach using pieces of driftwood (found objects). Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901

KLAMATH

Theater

◆ The Ross Ragland Theater and Cultural Center presents a variety of shows this month:

On Feb. 1st, Imani Winds. This is a wind quintet that explores links among European, African and American traditions. \$18.

On Feb. 13th, the American Indian Dance Theatre performs the traditional dances of 10 tribes. The traditions are brought powerfully to life by this internationally acclaimed professional troupe. Ceremonial dances and music create a new awareness of American Indian Culture. \$34-21.

On Feb. 17th, The Coats are a venerable Northwest a cappella act that came from Seattle's Pike Place Market to become beloved worldwide. \$34-21.

On Feb. 19th, The Dirty Dozen Brass Band & the Dixie Hummingbird perform “Just a Closer Walk With Thee: The Sacred Sounds of New Orleans & Southern Gospel.” The Dozen Brass Band have influenced jazz, blues and pop performers for more than half a century. They appear together for the first time. \$37-25.

All shows at 7:30 pm. For tickets, call 541-884-LIVE (5483), visit www.rrtheater.org or call the box office. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls..

◆ The Linkville Players present Harold Brighouse's *Hobson's Choice* thru Feb. 11th. Set in 1880 England, this classic comedy tells how the strong-willed eldest daughter of boot-maker, Henry Horatio Hobson, frees herself and her two sisters from the tyranny of their overbearing father. 8 pm. Reserved tickets: \$7-11 (\$1 off for students and seniors). The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782. Reservations: (541) 882-2586.

Music

◆ The 2006 Winter Wings Festival arrives in Klamath Falls from Feb. 16th-19th. Enjoy downtown area “art walk” on Thursday evening. Spend the weekend at Oregon Institute of Technology. Enjoy art and music, photography contest, 33 nature workshops, special children's activities, over 50 vendors and displays, and free entertainment. For details call:(800) 445-6728 or visit www.winterwingsfest.org. ■



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Rhythm & News

AS IT WAS

Christo's Running Fence

By Dawna Curler

Environmental artist Christo, known for wrapping and draping landscapes and buildings, unfurled his latest artwork, the "Gates Project," throughout New York's Central Park in February, 2005. This recent venture brings to mind an earlier Northern California project Christo set up in 1976.

It was called "Running Fence." An 18-foot high, white nylon curtain snaked for 24 miles over the rolling hills of 59 private ranches in Sonoma and Marin counties, cutting through the little burg of Valley Ford and ending with a dip into the Pacific Ocean. The four-year planning process entailed eighteen public hearings, three California Superior Court sessions, an Environmental Impact Report, and of course, consent from all the property owners. The fence was up for 14 days.

A long-time Valley Ford resident recalled, "We didn't want the fence. Of course, when it finally went up it was beautiful. ... It ended up bringing people together. For the first time the local farmers and ranchers and hippies were getting together and talking about things, and often we were on the same side."

Today the event is part of the community's local history. Although the Fence is gone, the tiny Valley Ford Post Office proudly displays Christo memorabilia. Their latest acquisition is a poster from the Gates Project.

Sources: Christo and Jeanne-Claude website, www.christojeanneclaude.net; Hanson, Gayle M.B., "Good Fences Make Friends," *Insight on the News*, Vol.12, Issue 38, Oct. 7, 1996; and phone call with Valley Ford postmistress, Roz Simmons, Feb. 22, 2005.

Sisters of Providence

By Marjorie O'Harra

Making ends meet in the health care system is not a new problem. It was a way of life for the Sisters of Providence, a handful of resourceful Catholic nuns who, in 1912, opened Sacred Heart Hospital in Medford, Oregon.

The Sisters cared for 300 patients that first year, fed 48 boarders daily and gave

350 meals to the poor. But Sister Claire d'Assisa wrote, "Our confidence in Divine Providence was put to the test because we were not even assured the money for our daily bread."

Providence did provide. Townspeople sent produce from their gardens. A farmer donated two cows. Sisters were offered peaches to pick from an orchard 15 miles from town. Dr. Conroy gave the Sisters a horse, too old to pull the doctor's buggy but able to pull the hospital's one-seat carriage to town. And so, they managed.

Providence again smiled on the Sisters when a 1960 decision to close the hospital was reversed. A gift of land led to the construction of a new building and the renamed Providence Hospital opened in 1966. The Sisters' dedication to service is carried on today by Providence Medford Medical Center, one of 19 hospitals in the Providence Health System, a not-for-profit network that extends from Alaska to California.

Source: Atwood, Kay, *An Honorable History - 133 Years of Medical Practice in Jackson County, Oregon*, Jackson County Medical Society, Medford, OR, 1985, pp. 57-58, 110-11.

A Test of Loyalty

By Marjorie O'Harra

Patriotism means different things to different people. Sometimes, those who disagree with the government during wartime run the risk of being labeled "disloyal." We see it happening today with the war in Iraq. It was also the case during World War One.

At that time, anti-war sentiment was not well received in Southern Oregon's Rogue Valley. In April of 1918, 75 men rode in pursuit of a pacifist minister who had been forbidden to speak in Medford and told to leave town on the next train. The minister and a friend who accompanied him were given refuge in a home in Ashland. The vigilantes surrounded the house, seized the friend, stripped him to the waist, and painted German crosses on his body. They justified their actions by saying the man admitted that he had not subscribed to the Red Cross or the YMCA, and when asked if he supported Germany or

America in the war, his reply was, "I am a conscientious objector and oppose all wars." The leader of the vigilantes warned, "All disloyal citizens had better be good."

History doesn't tell us what became of the pacifist minister. But we do know that he was not the last man of the cloth to take up the cause of peace during a time of war.

Source: *Ashland Tidings*, April, 1918; "Medford 1885-1985" by Kay Atwood and Marjorie O'Harra; "The Oregon Book A to Z" by Connie Battaile; and "Ashland: First 130 Years" by Marjorie O'Harra.



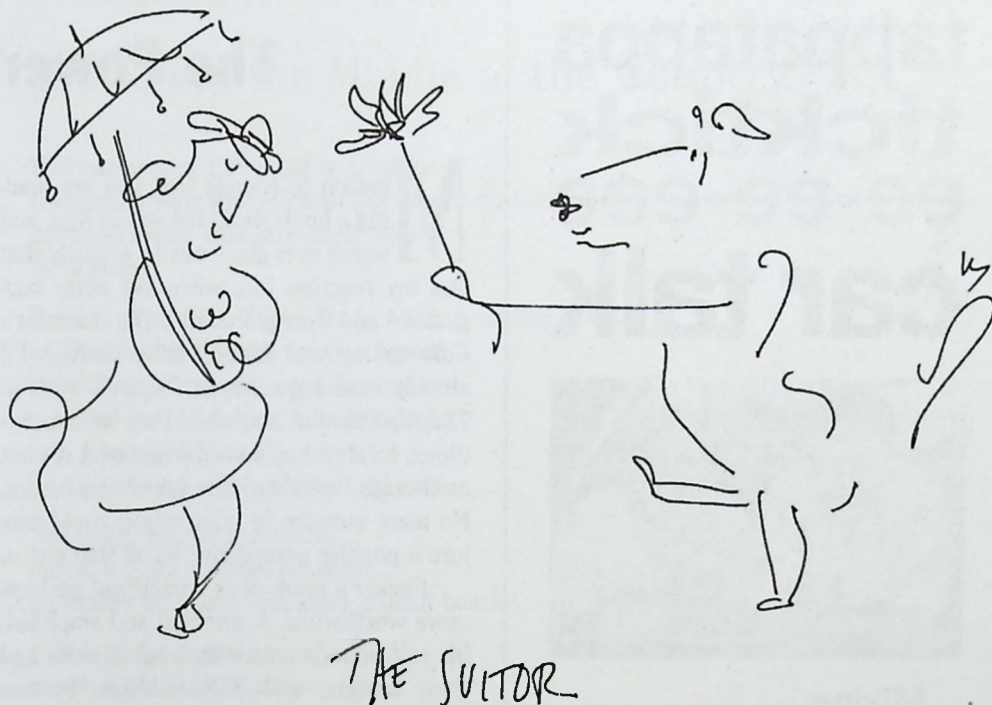
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.

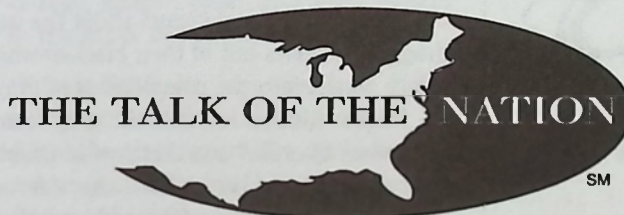


LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.



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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

The Power of Gray

Mention to friends that you are reading a book about the war in Iraq, and watch eyes glaze warily. Actually that was my reaction too, when my sister suggested I add George Packer's *The Assassin's Gate* to my war library. Why bother? I'd already read segments of Packer's work in *The New Yorker*, and while they were meticulous, balanced, and vividly textured, it's not as though he offered any grand epiphanies. No mere increase in information could conjure a positive perspective on all that chaos.

Packer's book does something perhaps more worthwhile. Assembled and amplified, his self-embedments with Iraqi citizens and their leaders, with U.S. soldiers, bureaucrats, and diplomats, illuminate a chain of causes and effects in which major errors glare undeniably. Equally undeniable is the flicker of small successes, instances where mind meets mind, resources match good intentions, actions build trust. His narrative confounds simple judgments about the war, dragging readers out of their black-or-white safety zones, into the complexities of gray.

Packer himself inhabits the gray "camp of pro-war liberals," and this position subtly shapes his story. He realized the war was "rushed, dishonest, unforgivably partisan, and destructive of alliances," yet he clung to the possibility that it would further humanitarian goals. He isn't interested in the question of its legitimacy or in the oxymoron of making war to spread love. As he surveys the ravages to Iraqi infrastructure on his arrival in Baghdad, he never mentions a bombing campaign dubbed "Shock and Awe," decrying instead the massive looting that followed. We assume he considers our bombs a necessary evil, while our failure to take charge in their aftermath decidedly was not.

As one who dreamed of the war working for good, then, Packer is hyper-sensitive to the compounding mistakes that have caused our "accomplished" mission in Iraq to deteriorate from liberation to occupation to counter-insurgency. Interweaving docu-

ments, interviews, and speeches, Packer roots this devolution in neo-conservative doctrine, which explicitly rejects reality checks, because, as one neo-con put it, the United States are "an empire now, and when we act, we create our own reality." Thus while think tanks unanimously projected the need for "large numbers of troops for an extended period and international cooperation," and oil company executives warned that Iraq's neglected facilities wouldn't begin to pay for military intervention, the administration ignored, even humiliated, the experts, and barged ahead with its private fantasy of a quick, cheap war.

This denial becomes most maddening in Packer's chapter on "Insurgencies." The same report that found no WMD's in Iraq concluded that guerrilla war had been Saddam's plan all along. Following our barely-resisted invasion, unguarded ammo dumps throughout the country did a brisk business providing components for home-made bombs. Meanwhile the Pentagon insisted, "We don't do insurgency," and balked at undertaking the training of Iraqi forces to counter this threat. Instead the job was contracted to a private company, which wound up training six of the twenty-two battalions they were supposed to, so poorly that half of those deserted immediately.

The brilliance of *The Assassin's Gate* springs not from its discouraging plot but from the vibrant characters trapped in its inevitability. Ultimately, Packer turns away from "large, abstract terms in order to . . . discover behind them the only concrete realities, which are human beings." His close-ups render past events with such immediacy that we experience the same complex tension evoked by classic literature, when we know "how it ends," yet continue to care and hope: maybe *this time* Richard II will wise up, maybe *this time* Macbeth will think twice, and the world will dodge disaster.

Among the Iraqi expatriates, he spotlights the lesser known Kanan Makiya, a

personal friend living in Cambridge, MA. In fact, Makiya's vision of a "democratic and secular Iraq, a Republic of Tolerance" seems to be the driving force behind Packer's pro-war stance. As the more infamous ex-pat Ahmad Chalabi proved amoral and self-serving, dredging up false intelligence in exchange for big bucks, altruistic Makiya's idealism spun the much-publicized promise of Iraqis greeting their American liberators with "sweets and flowers," only a shade less false.

Among the Americans, Packer introduces young Andrew Erdmann with his Ph.D. in history, who watched his memos about post-war reconstruction be ignored, then wound up in Iraq tasked with resurrecting the country's collapsed civil administration on a budget of \$25,000 as nine billion dollars went missing to private contractors. We meet Captain John Prior, who recognized the importance of shifting from "combat operations to stability operations," despite his commander-in-chief's lack of interest in the latter, and plunged bravely into setting up a neighborhood council in his section of Baghdad and engineering a primitive sewage system.

Among the occupied, Packer focuses on the many Iraqis of "the middle level of mind," that gray area again, between the religious masses below and the secular elite above. Like Bashir Shaker, a forensic physician at the newly-busy morgue, these Iraqis are pro-American but impatient. They know they have lost huge chunks of their lives to Saddam, and like prisoners emerging from confinement, eager to make up for wasted time, they chafe at the new dangers and deprivations hemming them in.

Though he finds the Bush administration irresponsible to the point of "criminal negligence," Packer is not "anti-war." Still, it's awfully tempting to take his anatomy of the chaos in Iraq as a strong argument against the efficacy of war as a way of settling anything. And in its focus on individual faces and voices, on the concrete struggles of human lives, *The Assassin's Gate* subverts the sort of absolute value judgments that bring war on. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Douglas Barricklow

Erosion in the Middle of the Country

The business of the world is erosion.
It happens with age; veins of the mountain turn blue
in the wrinkled skin stretched tight
by gravity.

Erosion grinds the ridges down, ancient stratified land
uplifted by continental forces, chewed
by millions of years of rain and heat,
rain and ice. Water washes sediment
into a broad skirt at their feet,
raises the land with accumulated time.

The valley fills with corpses,
family history chiseled on rocks
imbedded with seashells from a dead beach.

This is ghost country
haunted by dead volcanoes.
Black lava reefs break in waves of sagebrush
deep as the shallow ocean of air
that drowned the desert.

Wind whistles between stone teeth
above graveyards, scatters sparse bouquets
of sage, juniper, cedar, and white daisies
in the shade of the coffins.

Outside Salt Lake, vast sandstone cliffs
in sphinx formations north to south,
guard the place where the sea is buried,
red paws at the edge of the mild-mannered river
that cut them free from the ocean bed
they were born on.

Rivers are conservative here.
They leave braided footprints in the land,
meandering between stumps of the mountains they killed
so long ago, nobody remembers the crime or the corpses,
washed and buried in the valley.

Douglas Barricklow has published poems in *The Mastodon Dentist*, *Bellowing Ark*, *Plazm*, *Fireweed*, *West Wind Review*, *The Suisun Valley Review*, *Potpourri*, *The Blind Man's Rainbow*, and *Cutting Teeth*, in Glasgow, Scotland. He has won a poetry slam at Chemeketa Community College and, with a long poem, won a fiction contest in *Willamette Week*. A retired elementary school teacher and counselor, he lives in Salem, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors
126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

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counties of Southern Oregon
and Northern California.*

All ads may contain 35 words or less and cost \$20 per issue.

All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the March issue is February 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.


Did you know?

- 👉 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- 👉 Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.

TUNE IN

GRATEFUL DEAD ⚡ HOUR

Saturdays 8pm on Rhythm & News



Ashland Springs Hotel



*You don't have to travel far
to arrive at a whole new place!*

Getaway Package

- Overnight Stay for Two
- \$30 dinner coupon to
Larks-Home Kitchen Cuisine
- Two movie tickets to the
historic Varsity Theatre
- Complimentary Breakfast and Parking

Rate: from \$99

Available Until April 30th, 2006

212 East Main Street - Ashland, Oregon 97520

541-488-1700

LARKS

HOME KITCHEN CUISINE

SERVING LUNCH & DINNER

*Fresh from the farms,
orchards, vineyards, and chocolatiers
in the beautiful Rogue River Valley*



UNDER OUR
EXECUTIVE CHEF

DAMON JONES

FORMERLY OF
EMERIL'S
AND
EXECUTIVE CHEF OF
SUNRIVER RESORT'S
PREMIER RESTAURANT

WINE LIST SHOWCASING
OREGON VINEYARDS

SECOND ANNUAL OREGON CHOCOLATE FESTIVAL



March 4th and 5th, 2006

Chocolate Package

- Overnight Stay for Two
- Two Tickets to the Oregon Chocolate Festival
- Complimentary Breakfast and Parking
- In-room Gift Upon Arrival

Rate: from \$109

www.AshlandSpringsHotel.com



2005-2006

Cascade Theatre / Jefferson Public Radio Performance Series

This month at Redding's Historic Cascade Theatre



Ailey II

February 11, 2006 / 8pm

Ailey II is an internationally recognized dance company that merges the spirit and energy of the country's best young dance talent with the passion and creative vision of today's most outstanding emerging choreographers. Created in 1974 by celebrated choreographer Alvin Ailey, Ailey II began as the Alvin Ailey Repertory Ensemble to aid talented individuals in making the leap from studio to stage. If you've never seen this group perform, you've missed a seventh wonder of the American cultural experience.



Innovations in Irish Music with Flook and Karan Casey

March 3, 2006 / 8pm

Innovations in Irish Music is a rare opportunity to enjoy two of Ireland's most illustrious bands for one evening of Celtic music.

From Ireland via the UK, Flook is an inventive and exciting quartet of two Irish and two British master musicians. Featuring melodically dazzling flutes over a hard-driving rhythm section of guitar and bodhran, Flook spins traditionally rooted tunes into a breathtaking sound. This group possesses a rare blend of fiery technical brilliance, delicate ensemble interaction and a bold, adventurous musical imagination — the result is musically astonishing.

Tickets and information at
www.cascadetheatre.org
or at (530) 243-8877

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